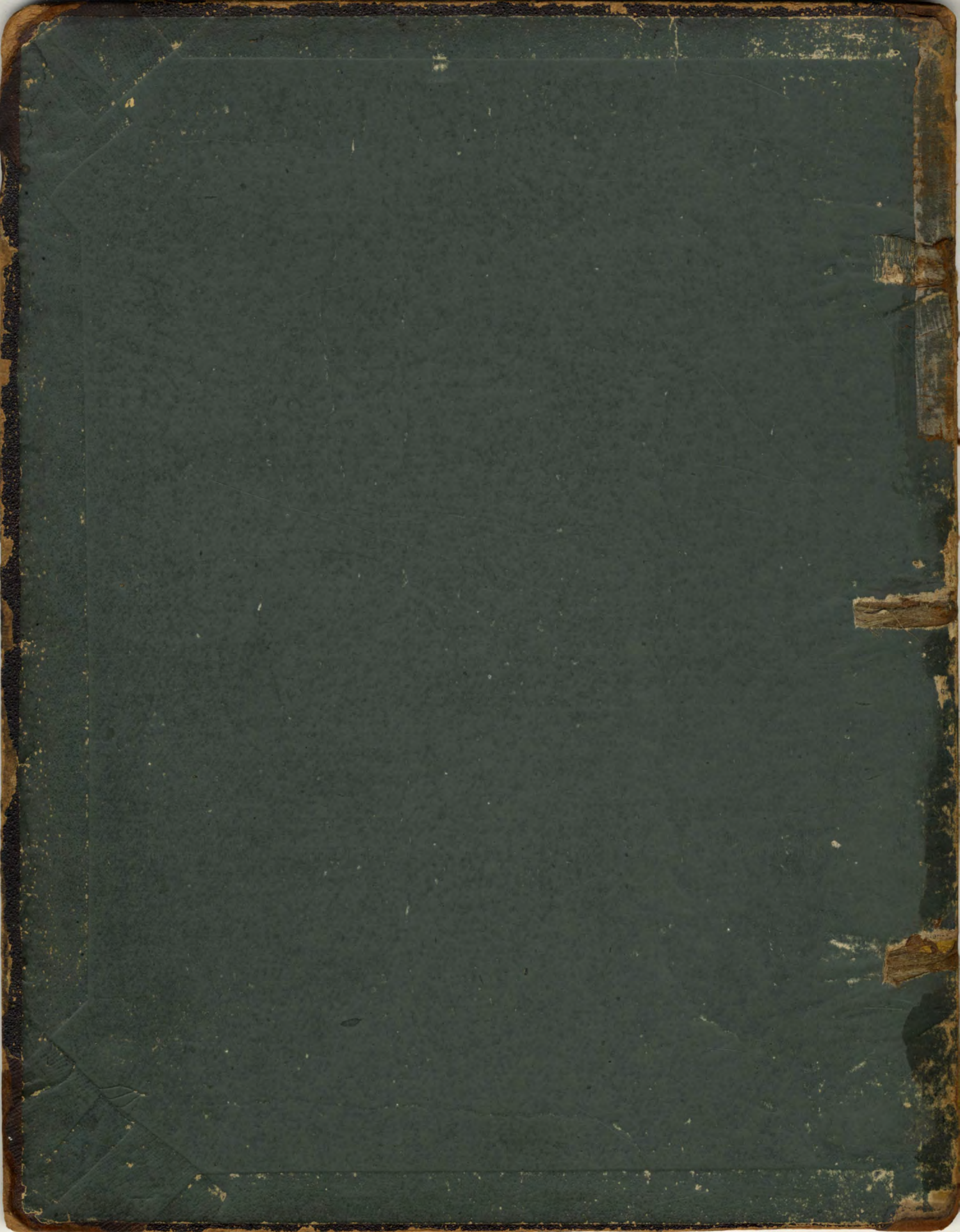


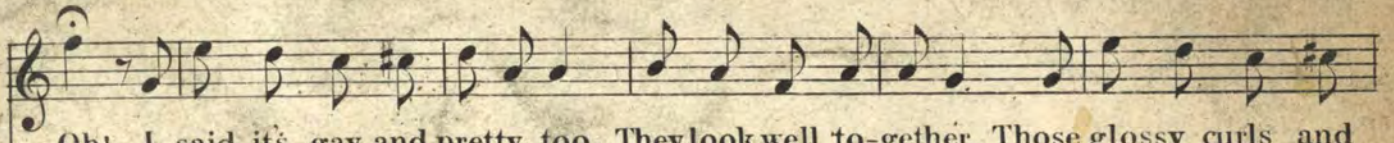


SALLIE E. CORMLY



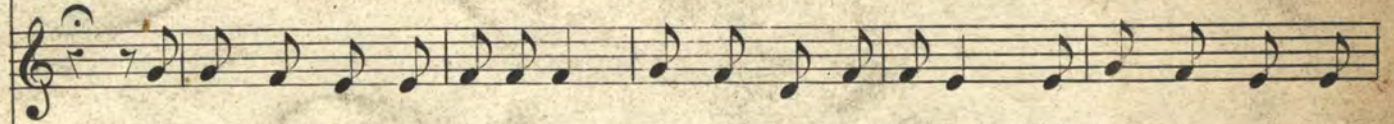
CHORUS.

Air.



Oh! I said it's gay and pretty too, They look well to-gether, Those glossy curls and

Alto.

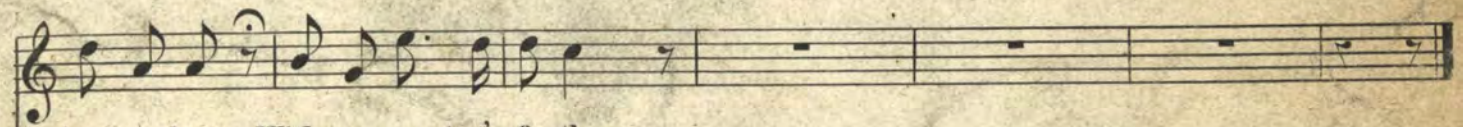
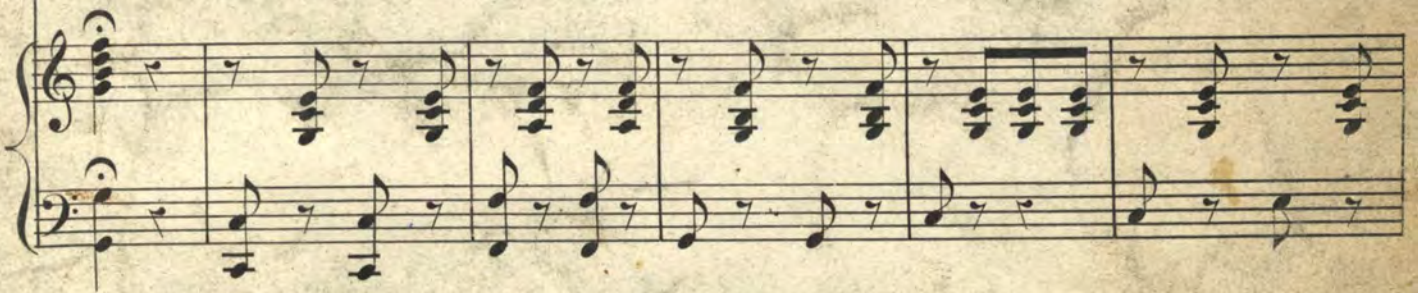
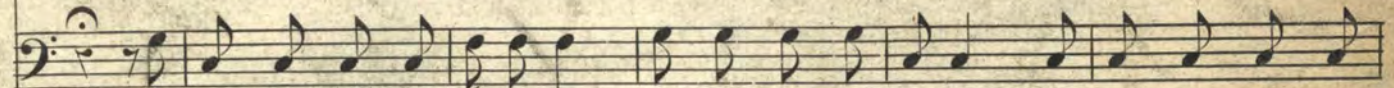


Tenor.

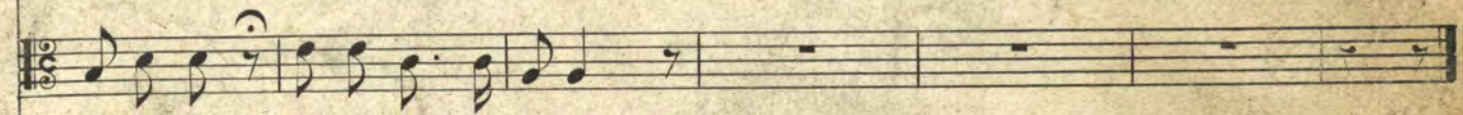
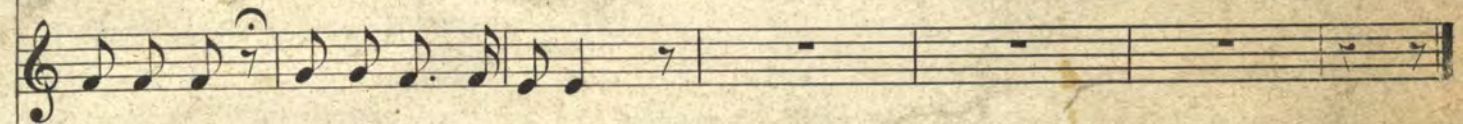


I said it's gay and pretty too, They look well to-gether, Those glossy curls and

Bass.



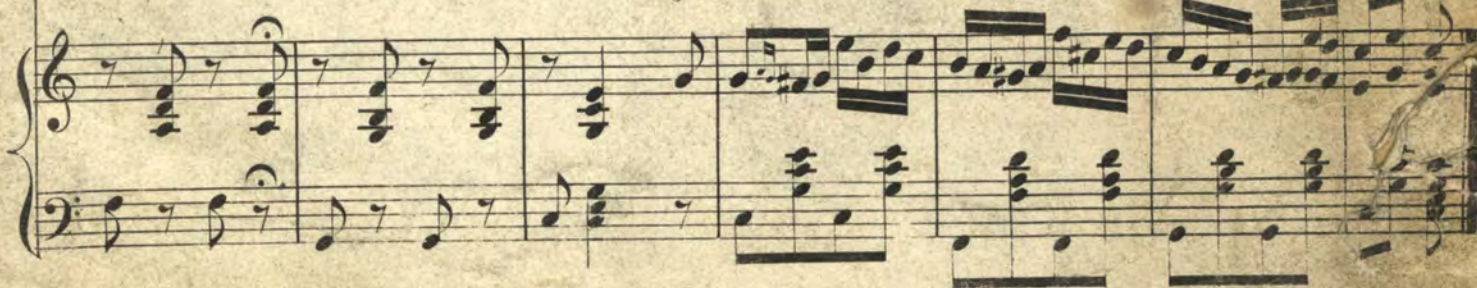
jockey hat, With a rooster's feather.



jockey hat, With a rooster's feather.



rit.



Jessie of Dundee.

Words by

W. W. Fosdick.

Music by

CHARLES KUNKEL.



CINCINNATI.

Published by A. C. PETERS & BRO: 24 West Fourth St. opp. Post Office.

Successors to W. C. Peters & Sons.

St. Louis Mo. J. L. PETERS & BRO: 49 North 5th St.

Jessie of Dundee

Jessie of Dundee

CHARLES KUNKE

JESSIE OF DUNDEE.

Words by W. W. Fosdick.

Music by Charles Kunkel.

Andante con espressione.

The musical score is written for piano and voice. The piano part begins with a treble and bass clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo and expression marking is 'Andante con espressione'. The piano part includes dynamic markings 'p' (piano) and 'f' (forte). The vocal melody is written on a single staff with a treble clef, following the same key signature and time signature. The lyrics are written below the vocal staff. The score is divided into three systems. The first system shows the piano introduction. The second system begins with the vocal entry: 'I've seen the crim-son blos-som glow A - mid the sum-mer vine, When'. The third system continues the vocal line: 'honey - suck - les o - ver - flow With rich am-bro - sial wine. But'. The piano accompaniment provides harmonic support throughout, with various fingerings and articulations indicated by numbers and 'x' marks above or below notes.

I've seen the crim-son blos-som glow A - mid the sum-mer vine, When

honey - suck - les o - ver - flow With rich am-bro - sial wine. But

3357. 4.

Entered according to Act of Congress in the year 1861, by A.C. Peters & Bro: in the Clerk's Office of the Southern District Court of Ohio.

mead and mount, and night and morn, Are now the same to me, Since

in my heart love's bud is born Fair Jessie of Dun-dee

3. V. I have no name or state as mine, No cot, nor cas - tle old, I

Her eye is like a lake that lies Be - neath the sum-mer moon, Her

J- *tw*

on - ly drop my heart on thine As dust that falls on gold. Yet

lip is like the hue that dyes The maid - en rose in June; But

could I mount the high - est throne, Here, would I bend my knee, This

in her voice there is a spell That's life and light to me, A

heart, and all should be thine own, Dear Jessie of Dun - dee!

bliss that pass - es words to tell, Sweet Jessie of Dun-dee.

CLAYTON'S

Spring 2 1881

Charles Miller

HAPPY HOURS.

A Collection of Favorite

Songs & Duets.

BY

Charles Miller.

Dear Mother I'll come home again.

How can I leave thee.

One or Two Voices.

Welcome Home.

Thoughts of Home.

Soft is the Morning Dew.

One or Two Voices.

Floating away.

Published by W.C. PETERS & SONS, Cincinnati.

FLUTING - BASS

FLUTING - BASS

FLUTING - BASS

FLUTING - BASS

FLUTING - BASS

FLUTING - BASS

FLUTING - BASS

FLOATING AWAY

Happy Hours No.5.

a Popular German Air, arranged

by C. MILLER.

~~~~~ Poetry by J. E. Carpenter. ~~~~~

"He put his hand in his breast and tenderly took out a handful of Roses and gently launched them on the flowing River. The flowers, pale and unreal in the moonlight, floated away; and thus do greater things that once were in our breast, and near our hearts, flow from us to the eternal seas." "Little Dorrit."

Andante.

Voce. 

Piano. 

Bear up - on thy breast, oh, ri - ver, These bright flow'rs I fling to thee, Would the



mem' - ry of the gi - ver, Could as calm - ly flow from me. Did I





hold them till they perish'd, Still they'd picture but de - cay, With them

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'hold', followed by a quarter note 'them', a half note 'till', a quarter note 'they', a half note 'perish'd', a quarter rest, a quarter note 'Still', a quarter note 'they'd', a quarter note 'picture', a quarter rest, a quarter note 'but', a quarter note 'de -', a quarter note 'cay,', a quarter rest, and a quarter note 'With'. The piano accompaniment features a right hand with eighth-note chords and a left hand with a simple harmonic bass line.

each fond hope I cherish'd, Now seems float - ing far a - way.

The second system continues the vocal line and piano accompaniment. The vocal line has a half note 'each', a half note 'fond', a half note 'hope', a half note 'I', a half note 'cherish'd,', a quarter rest, a quarter note 'Now', a quarter note 'seems', a quarter note 'float -', a quarter note 'ing', a quarter rest, a quarter note 'far', a quarter note 'a -', and a quarter note 'way.'. The piano accompaniment continues with similar rhythmic patterns.

A piano solo section consisting of two staves. The right hand plays a series of chords and moving lines, while the left hand plays a more active, flowing line with many beamed eighth notes.

When I deem'd they were a to - ken, Heart and flow'rs were side by side, Then the

The third system resumes with the vocal line and piano accompaniment. The vocal line starts with a half note 'When', a half note 'I', a half note 'deem'd', a half note 'they', a half note 'were', a half note 'a', a half note 'to -', a half note 'ken,', a quarter rest, a quarter note 'Heart', a quarter note 'and', a quarter note 'flow'rs', a quarter rest, a quarter note 'were', a quarter note 'side', a quarter rest, and a quarter note 'Then'. The piano accompaniment continues with its characteristic rhythmic accompaniment.



words were still un - spo - ken, Now I fling them to the tide. In the

heart-less world to mor-row, I must still seem light and gay, There how

ma - ny a si - lent sor - row, Leave me - float - ing far a - way.







TO THE LOVERS OF THE UNION.



# God save the flag of our native land.

PATRIOTIC SONG & CHORUS.

*Words by*

**MRS. MARY R. T. M<sup>C</sup>ABOY.**

OF PARIS KY.

*Music by*

**GEORGE MARTYN.**

*Author of*  
ROCK ME TO SLEEP MOTHER.



*Cincinnati. A. C. PETERS & BRO. 94 West Fourth St.*

LOUISVILLE KY.

*Published by W<sup>m</sup> M<sup>c</sup>CARRELL. 310 West Jefferson St.*



GOD SAVE THE FLAG OF OUR NATIVE LAND

GOD SAVE THE FLAG

OF OUR NATIVE LAND

GEORGE MARSH



# GOD SAVE THE FLAG OF OUR NATIVE LAND.

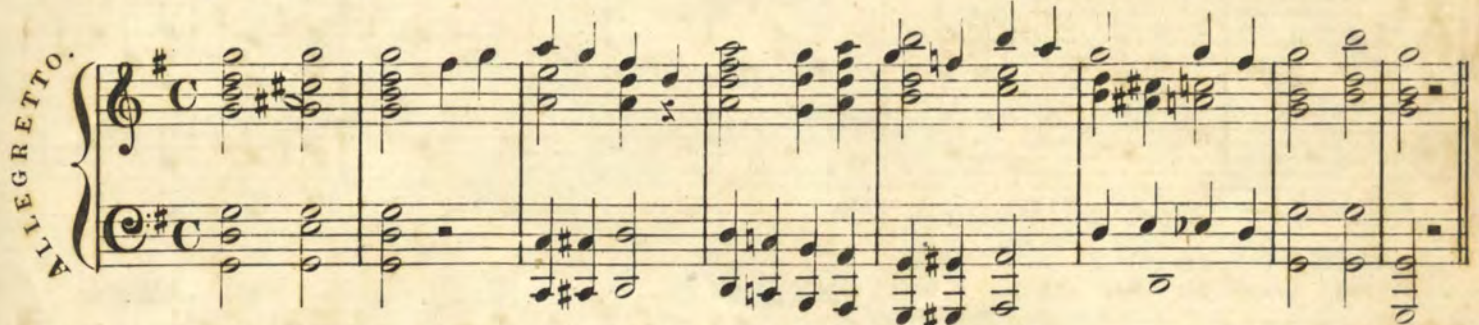
3

PATRIOTIC SONG AND CHORUS.

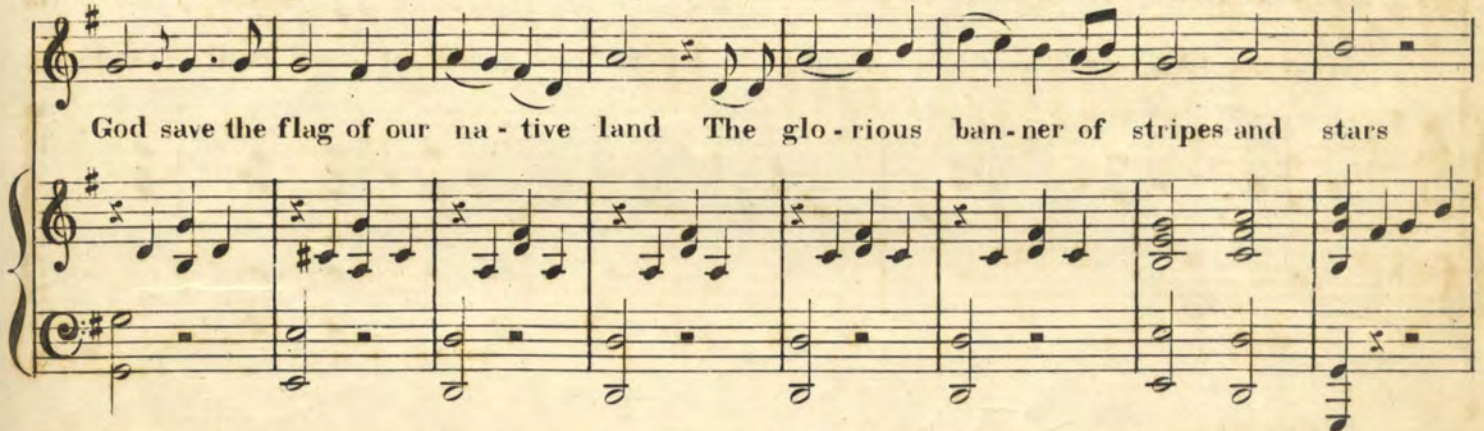
Words by Mrs. Mary R.T. M<sup>c</sup> Aboy.

Music by George Martyn.

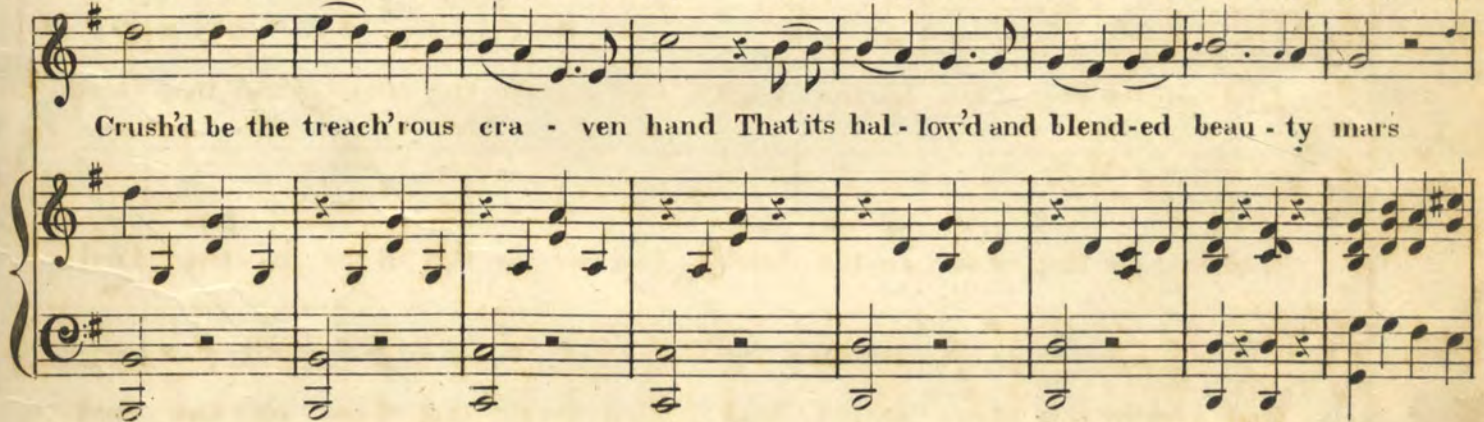
*ALLEGRO.*



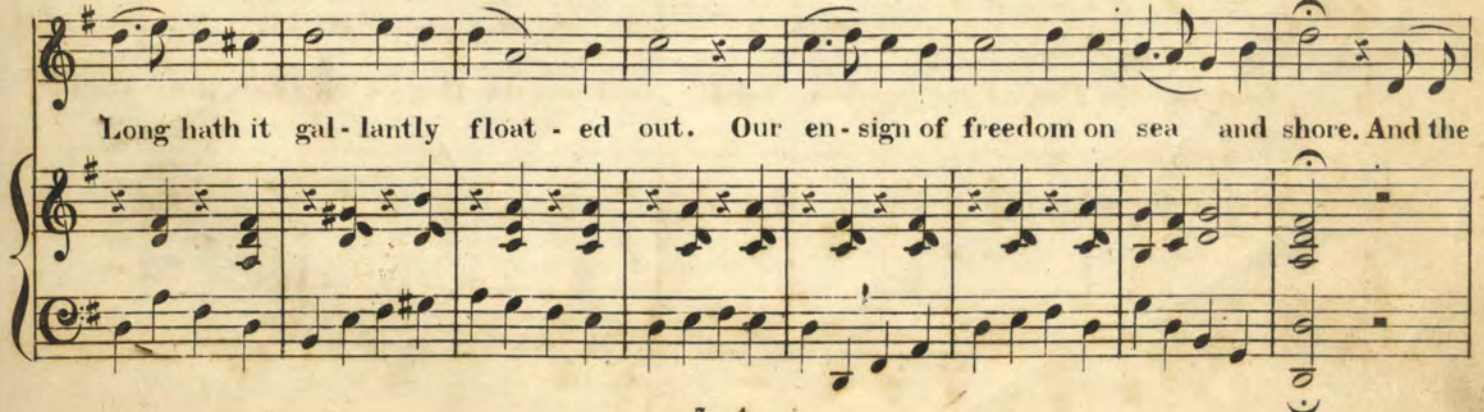
2. V. An - der - son guarded it well thro' the fray With his gal - lant band all so staunch and true



Thousands of years shall have passed a - way Still Sumpter shall loom o'er the wa - ters blue A



mon - u - ment true to the stripes and stars As dear as the veins that en - cir - cle the heart Then



7. 4.



crush'd be the cow-ard-ly hand that mars Its beau-ty or tears its folds a - part A -

sovereign peo-ple with loy - al shout Shall ral - ly a - round it for - ev - er - more A -

- mer - i - can free - men &c.

- mer - i - can free - men hand to hand A bul-wark to guard it well shall stand.

# CHORUS.

Soprano.

God save the flag of our na-tive land. God save the flag of our na-tive land.

Alto.

God save the flag of our na-tive land. God save the flag of our na-tive land.

Tenore.

God save the flag of our na-tive land. God save the flag of our na-tive land.

Basso.

God save the flag of our na-tive land. God save the flag of our na-tive land.



God save the flag. God save the flag. God save the flag of our na - tive land.

God save the flag. God save the flag. God save the flag of our na - tive land.

God save the flag. God save the flag. God save the flag of our na - tive land.

God save the flag. God save the flag. God save the flag of our na - tive land.

3

By the shot that struck it from Moultrie's height.  
 When Jasper restored its starry fold;  
 Cease we to guard it by freedom's might,  
 May our hands be palsied, our tongues grow cold.  
 By New Orleans, and her memories brave  
 When Jackson to victory led the way,  
 As countless as the leaves of the forest that wave  
 We'll gather until triumph shall crown the day.  
 American freemen &c.

4

God save the flag of our native land  
 From the pine-clad North to the palmy South  
 Loyal the people—the Union band  
 Shall repeat the promise from mouth to mouth  
 By Valley Forge, with its memories deep  
 The blood shed that crimson'd the midnight snow  
 The flag of our country we swear to keep  
 It shall never be lower'd to greet the foe.  
 American freemen &c.



TO GRAY STP  
ROBERTSON

Goldsmith M. M. V.





The

OLD GRAY STEP

by the COTTAGE DOOR

SONG

BY

J. H. M'Naughton.



Boston

Published by Oliver Ditson & Co 277 Washington St

Firth, Pond & Co. J. Church, Jr.  
New York Cincinnati

Beck & Lawton. C. C. Clapp & Co.  
Philadelphia Boston

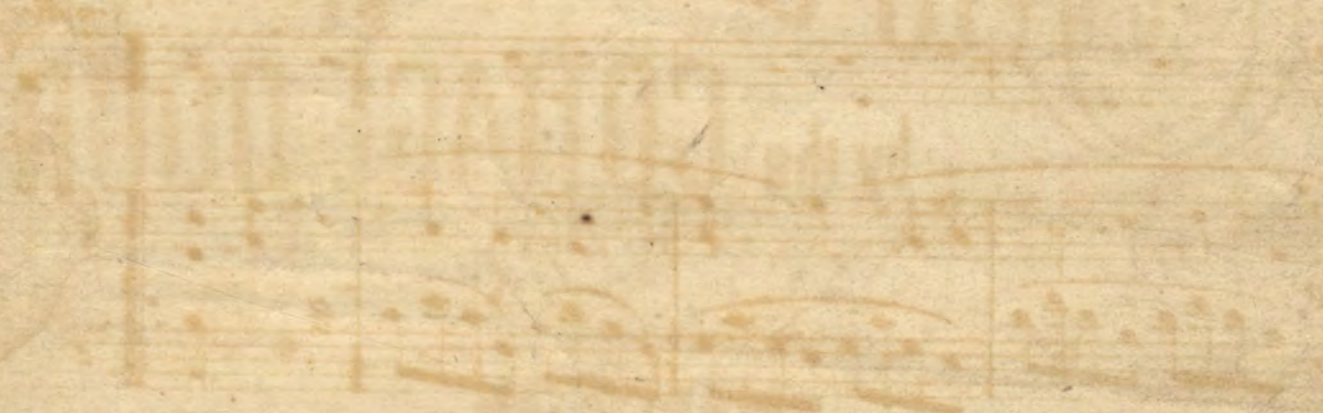
Entered according to act of Congress AD 1860 by O. Ditson & Co in the Clerk's Office of the Dist Court of Mass



THE OLD GRAY STEEP BY THE COTTAGE DOOR

W. H. ALFORD

ROBERTO

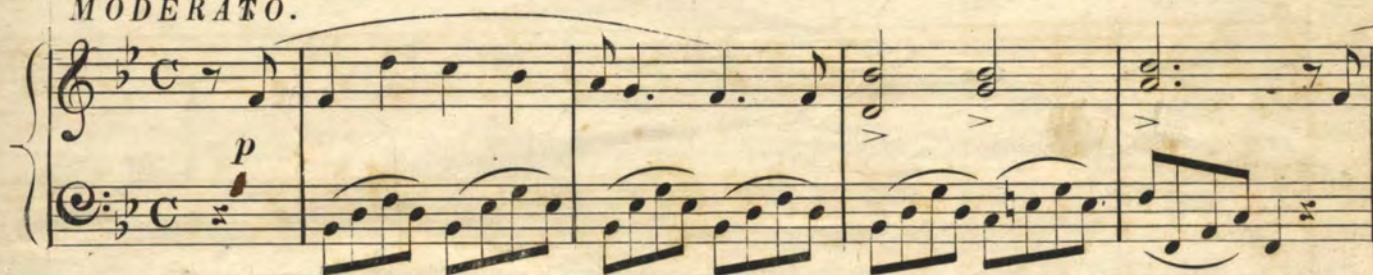




## THE OLD GRAY STEP BY THE COTTAGE DOOR.

J. H. M'NAUGHTON

MODERATO.



Semplice.

How.





*CHORUS.*

AIR. *f* But the old gray step by the cot - tage door Where we sat of old, oh! I

ALTO. *f*

TENOR. *f* But the old gray step by the cot - tage door Where we sat of old, oh! I

BASS. *f*

*p* *cres.*  
love it more; 'Twas there at eve my mother sang Those dear old songs of yore.

*p*

love it more; 'Twas there at eve my mother sang Those dear old songs of yore.

*p*



2. The  
3. My  
4. How

*p*

*p*

lit-tle bird, my mother's pet, Still comes, to me how dear! It  
mother's rose is bending low, Be - side the gar - den wall, The  
dear to me the memo - ry Of old friends far a - way! Their

comes to me, and carols. yet The songs she lov'd to hear;....Chorus.  
tree my fa - ther planted too, I love, I love them all; ....Chorus.  
smiles would bring the blooming Spring, And make the win - ter May!....Chorus..







# SONG OF THE UNION TROOPS

UNITED WE STAND,

DIVIDED WE FALL,

Cheer, Boys, Cheer.

ADAPTED BY

JAMES PERRY.



PUBLISHED BY D. P. FAULDS, LOUISVILLE, KY.

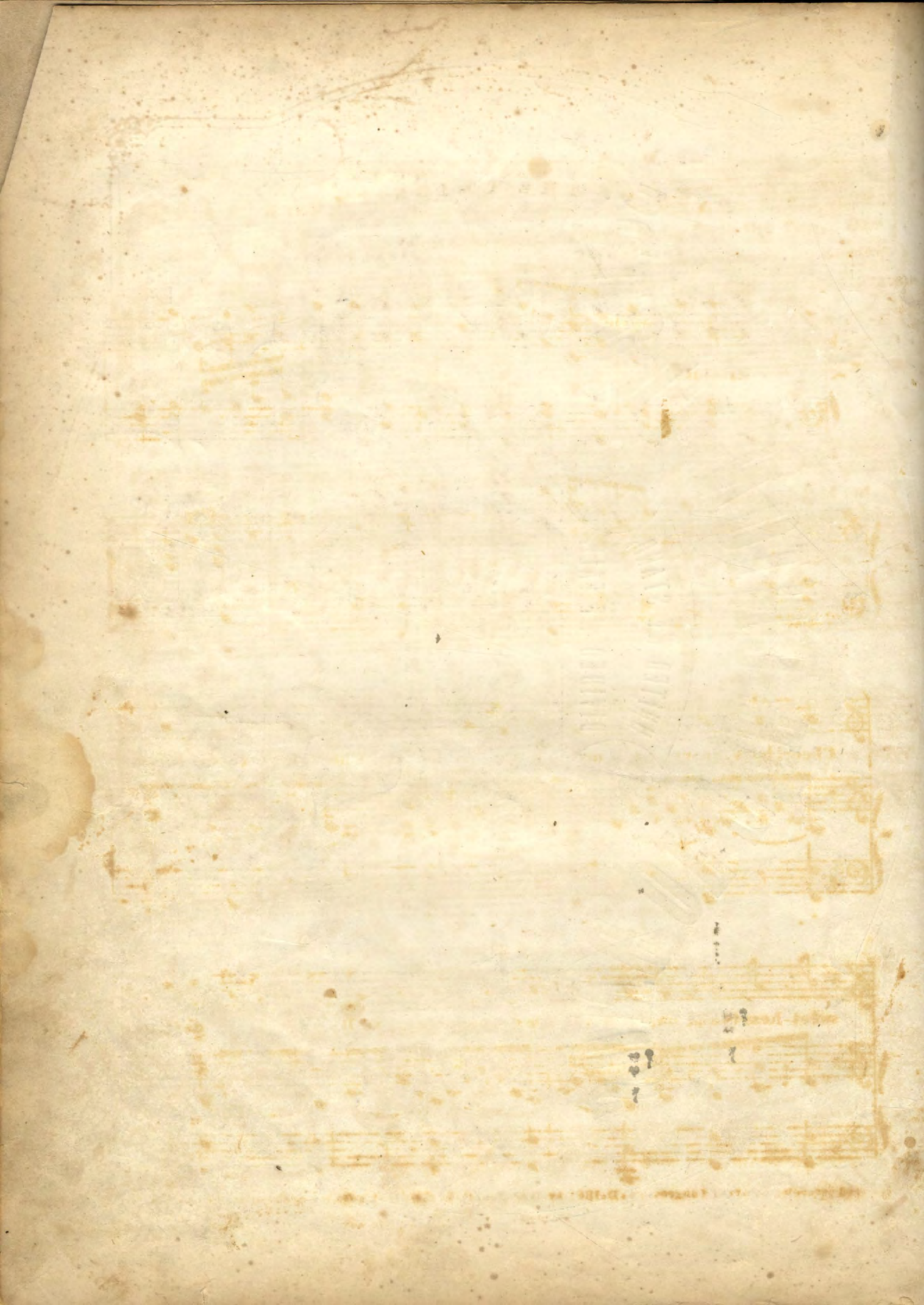
BALMER & WEBER,  
ST. LOUIS.

O. DITSON & Co.  
BOSTON.

JNO. CHURCH, Jr.  
CINCINNATI.

ROOT & CADY—H. M. HIGGINS,  
CHICAGO.







# SONG OF THE UNION TROOPS.

ADAPTED BY

JAMES PERRY.

*Quasi Allegro.*

*Risoluto.*

Cheer! boys, cheer! we'll march a-way to bat-tle, Cheer! boys, cheer! for our

sweet-hearts and our wives, Cheer! boys, cheer! we'll nobly do our duty, And

Entered according to Act of Congress, A.D. 1861, by D.P. Faulds, in the Clerk's Office of the District Court of Ky.



give to the Union our hearts, our arms, our lives, Bring forth the flag, Our

ritard.

glorious no-ble standard, Wave it on high till the wind shake each fold out,

Proud-ly it floats, nobly waving in the vanguard Then Cheer! boys, cheer! With

lusty, long, bold shouts. Cheer! boys, cheer! we'll march a-way to bat-tle.



Cheer! boys, cheer! for our sweet-hearts and our wives, Cheer! boys, cheer! we'll

nobly do our du-ty, And give to the Union our hearts, our arms, our lives..

## 2

But though we march with heads all lowly bending,  
 Let us implore a blessing from on high,  
 Our cause is just, the right from wrong defending,  
 And the God of battles will listen to our cry.

CHORUS. Cheer! boys, cheer! &c.

## 3

Though to our homes we never may return,  
 Ne'er press again our loved ones in our arms,  
 O'er our lone grave their faithful hearts will mourn,  
 Then Cheer! up boys, cheer! such death hath no alarms.

CHORUS. Cheer! boys, cheer! &c.







A  
COLLECTION OF BEAUTIFUL  
BALLADS  
BY  
VARIOUS AUTHORS.

|                                 |    |                          |    |
|---------------------------------|----|--------------------------|----|
| MY HEART IT WILL BE RIVEN ..... | 21 | WINDS WHISTLE SOFT ..... | 21 |
| OH MY LOVE'S GONE .....         | 21 | LILLY DAY .....          | 21 |

Cincinnati.  
Published by J. CHURCH, JR. 66 West Fourth St.  
BOSTON. N. ORLEANS. PHILADELPHIA.  
O. Ditson & Co. P. P. Werlein. Lee & Walker.



WILLIAM

DECEMBER

1871

WILLIAM DECEMBER 1871

WILLIAM DECEMBER 1871

WILLIAM DECEMBER 1871

WILLIAM DECEMBER 1871

WILLIAM DECEMBER 1871

WILLIAM DECEMBER 1871

WILLIAM DECEMBER 1871

WILLIAM DECEMBER 1871



# LILLY DAY!

COMPOSED BY

GEO. P. GRAFF.

VOICE.

PIANO

FORTE.

The first system of music is in 4/4 time with a key signature of one sharp (F#). The voice part consists of four measures of whole rests. The piano part features a melody in the right hand and a rhythmic accompaniment of eighth-note chords in the left hand. The forte part consists of four measures of eighth-note chords in the left hand.

The second system of music continues the piece. The voice part begins with a melody: "Oh! the Lil-ly of the Prai-rie is -now bloom .. .. ing, While the". The piano part continues with a melody in the right hand and a rhythmic accompaniment of eighth-note chords in the left hand. The forte part continues with eighth-note chords in the left hand.



Rose of the forest fades a-- way;      Now the gentle summer breezes are

The first system of the musical score. It consists of a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs) with the same key signature. The vocal line has lyrics: "Rose of the forest fades a-- way;      Now the gentle summer breezes are". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

com -- ing,      To fan sweet Lil -- ly Day.

The second system of the musical score. The vocal line continues with the lyrics: "com -- ing,      To fan sweet Lil -- ly Day." The piano accompaniment continues with the same rhythmic pattern as the first system.

SOPRANO. Sweet, sweet Lilly, thou art ever, ever bright and gay; Oh, I

ALTO. Sweet, sweet Lilly, thou art ever, ever bright and gay; Oh, I

TENOR. Sweet, sweet Lilly, thou art ever, ever bright and gay; Oh, I

BASS. Sweet, sweet Lilly, thou art ever, ever bright and gay; Oh, I

PIANO.

The third system of the musical score. It features four vocal parts: Soprano, Alto, Tenor, and Bass, each with a line of music and the lyrics: "Sweet, sweet Lilly, thou art ever, ever bright and gay; Oh, I". Below the vocal parts is the piano accompaniment, consisting of a grand staff with the same key signature and a more complex rhythmic pattern involving chords and moving lines in both hands.



smile to see that Lilly ever blooming; Sweet, sweet Lil--ly Day.

smile to see that Lilly ever blooming; Sweet, sweet Lil--ly Day.

smile to see that Lilly ever blooming; Sweet, sweet Lil--ly Day.

smile to see that Lilly ever blooming; Sweet, sweet Lil--ly Day.

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The lyrics are repeated for each vocal part. The piano part features a melody in the right hand and a bass line in the left hand, with chords and single notes.

## 2.

On the Prarie-there are lovely flowers growing,  
 Brighter than the Southern Orange tree;  
 There are Silvry Streamlets ever, ever flowing,  
 To bathe sweet Lilly Day.

CHORUS.

## 3.

When the Evening Shade around that flow'r is creeping,  
 Sweet she smiles while the balmy Zephyrs play;  
 Then the gentle Moon over Hills a-far is peeping,  
 To smile on Lilly Day.

CHORUS.



FOSTER'S MELODIES

1857

VIRGINIA BELLE

SONG

STEPHEN C. FOSTER

NEW YORK

Published by T. H. BROWN & CO. 25 N. BROADWAY



FOSTER'S MELODIES  
No. 31.

VIRGINIA BELLE  
SONG

*Written and Composed by*

STEPHEN C. FOSTER.

*Author of*  
CORA DEAN - GENTLE ANNIE & C.



NEW YORK  
PUBLISHED BY FIRTH, POND & CO. 547 BROADWAY.

*Boston.*  
O. DITSON & CO

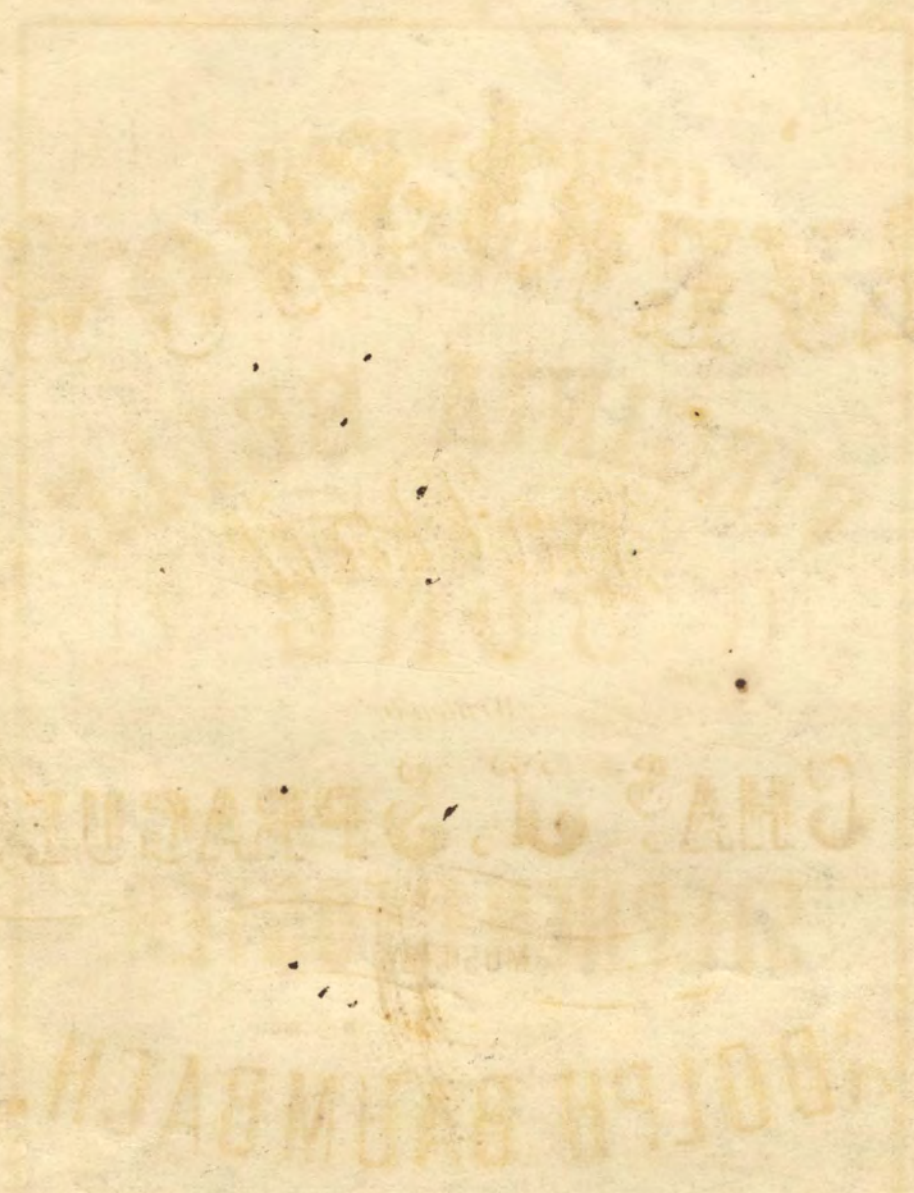
*Cincinnati.*  
C. Y. FONDA

*Pittsburgh.*  
H. KLEBER & BRO

Entered according to Act of Congress A.D. 1860 by Firth, Pond & Co. in the Clerk's Office of the District Court of the Southern District of New York









# SILVER SHOWER

## Ballad

Written by

**CHAS. T. SPRAGUE,**

MUSIC BY

**ADOLPH BAUMBACH.**



BOSTON.

RUSSELL & TOLMAN 291 Washington St.

Successors to RUSSELL & RICHARDSON.

WM. HALL & SON.  
N. York.

J. T. STODDARD  
Baltimore

ROOT & GADY  
Chicago.

GILMORE

Entered according to act of Congress A.D. 1859 by Russell & Tolman in the Clerk's Office of the Dis. Court of Mass.





# THE SILVERY SHOWERS.

Wm. L. & J. M. D. 1870

Wm. L. & J. M. D. 1870

Andante

VOICE

PIANO



The music is in a quiet, plaintive style, and the piano accompaniment is simple and effective. The melody is sweet and expressive, and the harmony is clear and unobtrusive. The piece is well-suited for a solo voice and piano.





# THE SILVERY SHOWER.

Words by CHAS. J. SPRAGUE.

Music by A. BAUMBACH.

Moderato.

VOICE.

PIANO.

1. Be - neath an as - pen's trembling shade, There sat a -
2. Why search - es she the fo - rest round, And bends her
3. Oh, many a year has swift - ly roll'd, And many a

lone an In - dian maid, While at her side a foun - tain  
ear at ev - ery sound? Can aught to charm her there be  
bloom - ing maid grown old, Since In - dian war - riors here have



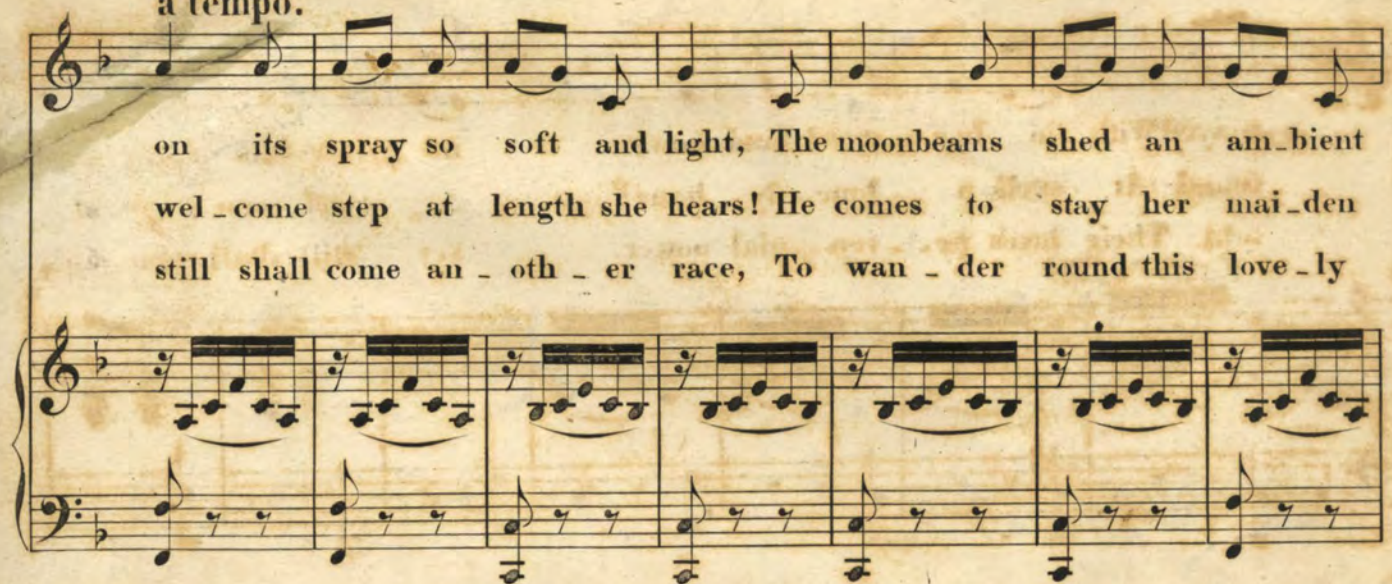
played With - in her wood-land bow'r. As on its spray so  
found At such a lone - ly hour? A wel - come step at  
told Their love's pe - ren - nial power. Yet still shall come an -

soft and bright, The moonbeams shed an am - biant light, The dus - ky  
length she hears! He comes to stay her mai - den fears! And now a  
nth - er race To wan - der round this love - ly place, And woo, with

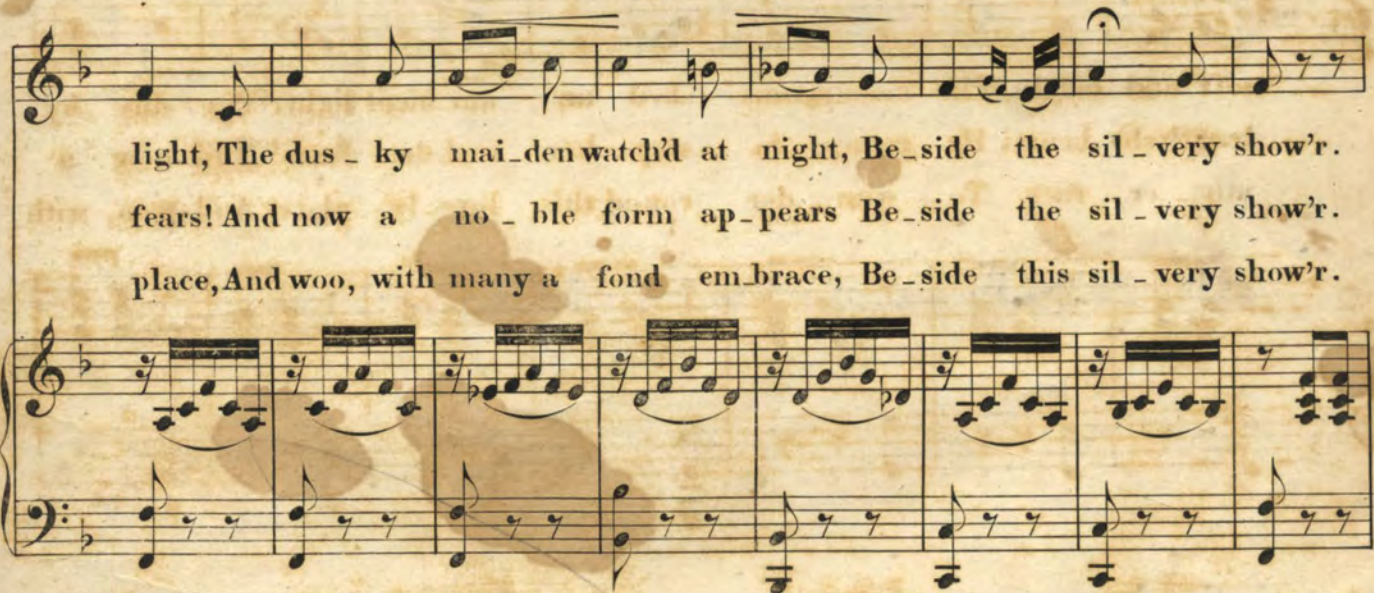
mai - den watch'd at night, Be - side the sil - very show'r. ——— As  
no - ble form ap - pears, Be - side the sil - very show'r. ——— A  
many a fond em - brace, Be - side this sil - very show'r. ——— Yet



*a tempo.*



on its spray so soft and light, The moonbeams shed an am\_bient  
wel\_come step at length she hears! He comes to stay her mai\_den  
still shall come an\_oth\_er race, To wan\_der round this love\_ly



light, The dus\_ky mai\_den watch'd at night, Be\_side the sil\_very show'r.  
fears! And now a no\_ble form ap\_pears Be\_side the sil\_very show'r.  
place, And woo, with many a fond em\_brace, Be\_side this sil\_very show'r.





THE  
LIBRARY

LENDAY

PLATE

STEVENSON



Foster's Melodies,  
No 48.



THE  
**Glendy Burk**

A  
**Plantation Melody**

Written and Composed by

**STEPHEN C. FOSTER.**

2½

NEW YORK  
*Published by* FIRTH, POND & CO. 547 Broadway.

*Boston.*  
O. DITSON & CO.

*Cincinnati.*  
C. Y. FONDA.

*Pittsburgh.*  
H. KLEBER & BRO.

Entered according to Act of Congress in the Year 1860 by Firth, Pond & Co in the Clerk's Office of the District Court of the Southern District of New York.





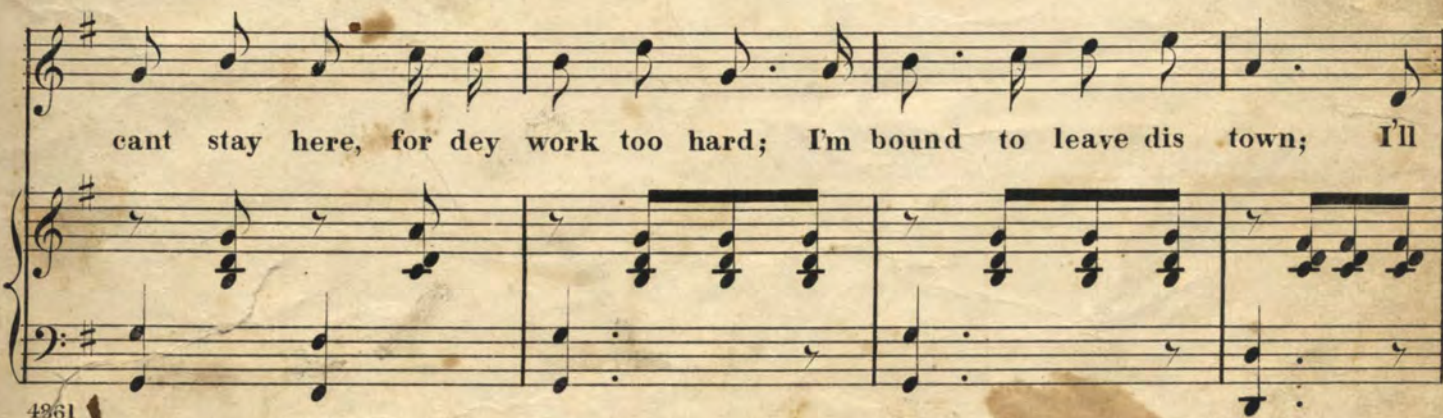
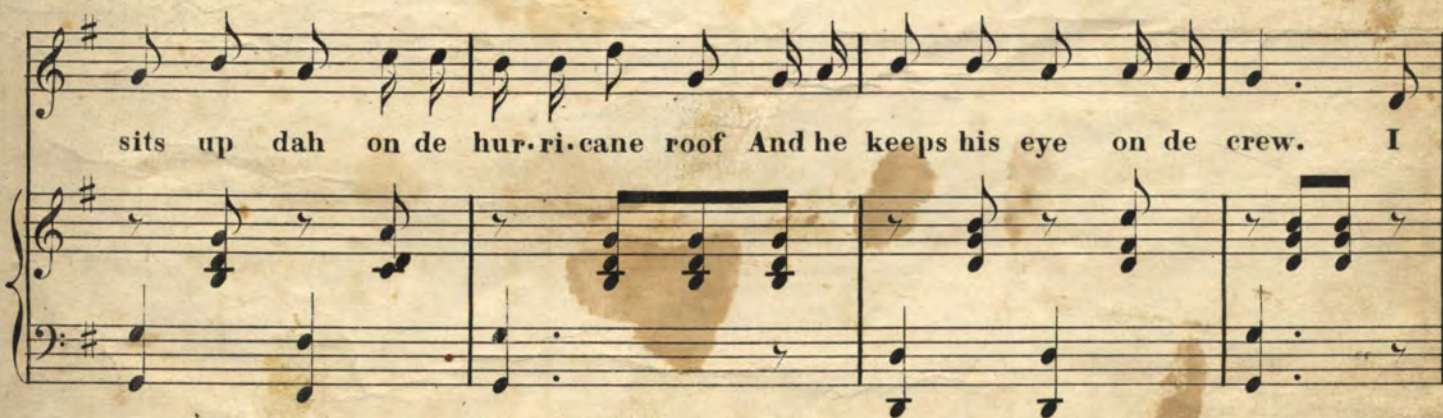
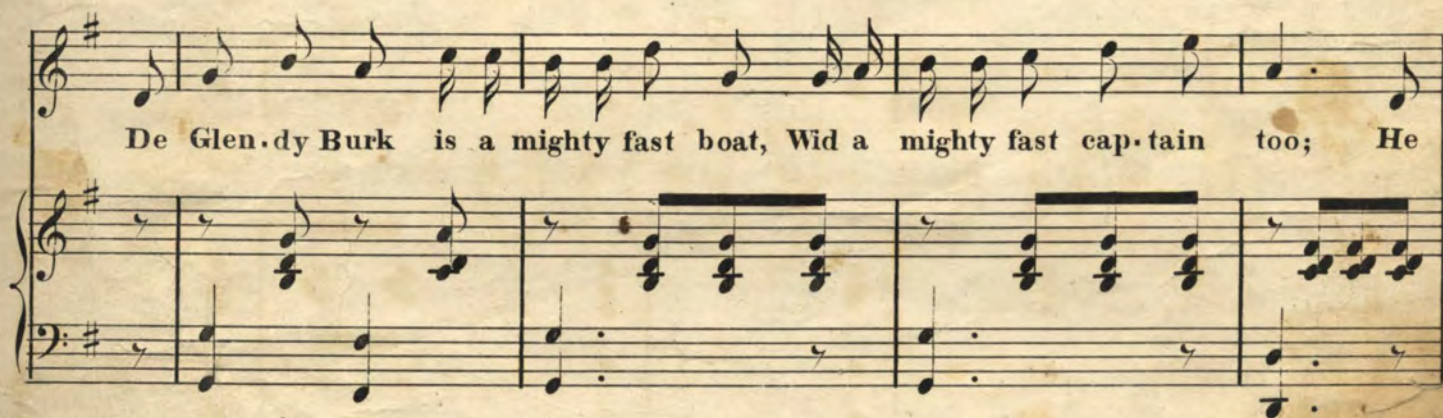


# THE GLENDY BURK

3

WORDS AND MUSIC, BY STEPHEN C. FOSTER.

*Moderately fast.*



4961

Entered according to Act of Congress, 1860 by Firth, Pond & Co in the Clerk's Office of the Dist. Court for the South'n District of N.Y.



take my duds and tote 'em on my back When de Glen · dy Burk comes down.

CHORUS

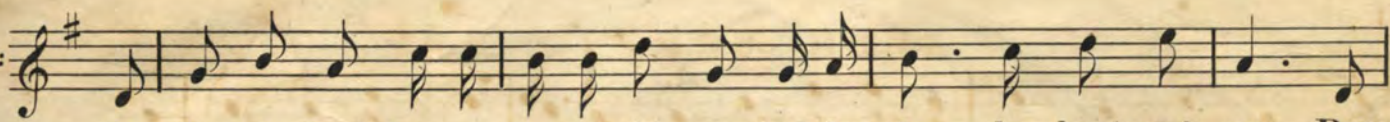
Ho! for Lou' · si · an · a! I'm bound to leave dis town; I'll

take my duds and tote 'em on my back When de Glen · dy Burk comes down.

4861

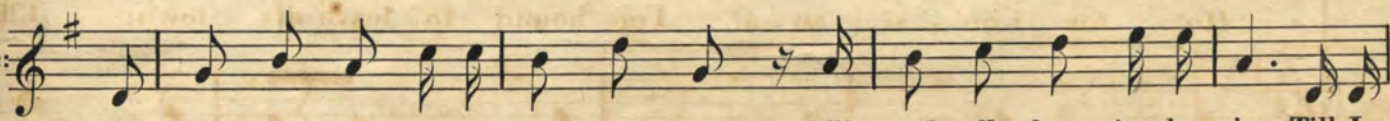


II. VER:



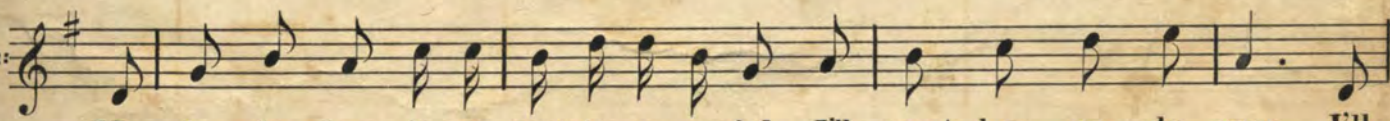
De Glen-dy Burk has a fun-ny old crew And dey sing de boatman's song, Dey  
 burn de pitch and de pine knot too, For to shove de boat a - long. De  
 smoke goes up and de in - gine roars And de wheel goes round and round, So  
 fair you well! for I'll take a lit - tle ride When de Glen - dy Burk comes down. CHORUS.

III. VER:



I'll work all night in de wind and storm, I'll work all day in de rain, Till I  
 find my - self on de le - vy - dock In New Or - leans a - gain. Dey  
 make me mow in de hay field here And knock my head wid de flail, I'll  
 go wha dey work wid de su - gar and de cane And roll on de cot - ton bale. CHORUS.

IV. VER:



My la - dy love is as pret - ty as a pink, I'll meet her on de way I'll  
 take her back to de sun - ny old south And dah I'll make her stay So  
 dont you fret my ho - ney dear, Oh! dont you fret Miss Brown I'll  
 take you back 'fore de mid - dle of de week When de Glen - dy Burk comes down. CHORUS.







To F. N. Scott, Esq.

THE

# LITTLE WHITE COTTAGE

Gentle Nettie Moore.

POETRY BY

MARSHALL S. PIKE, ESQ.

MELODY BY G. S. P.

Chorus and Piano accompaniment by

J. S. PIERPONT.



BOSTON.

Published by OLIVER DITSON & CO., 277 Washington Street.

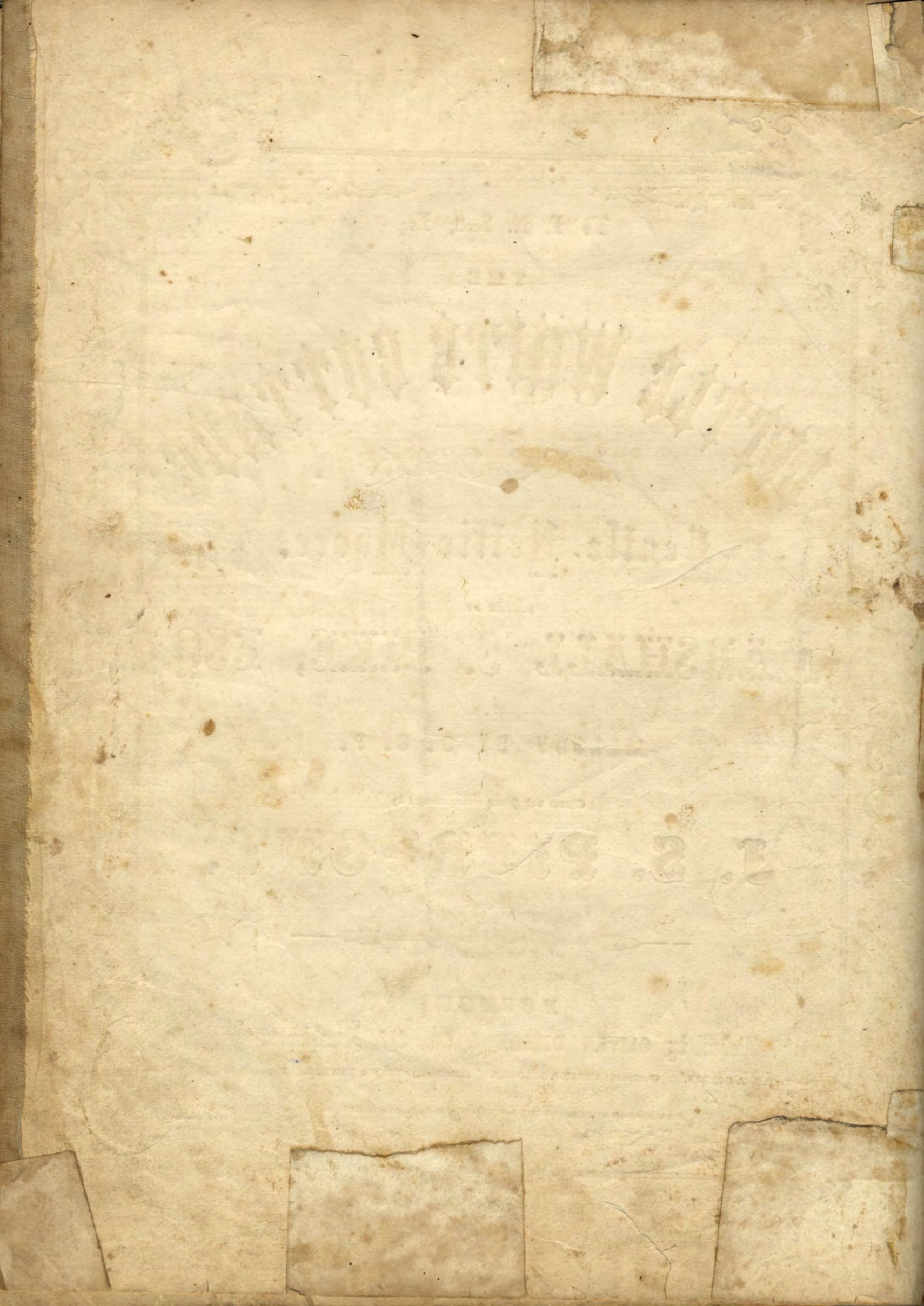
New York: S. T. GORDON. Cincinnati: TRUX & BALDWIN. Philadelphia: BECK & LAWTON. Boston: O. C. CLAPP & Co.

Entered according to act of Congress in 1857 by O. DITSON, in the Clerk's office of the District court of Mass.

WARREN, Music Stereotyper, Near 45 Centre St., New York.









nights are lone - ly now, For you're gone from our lit - tle cot - tage home.

nights are lone - ly now, For you're gone from our lit - tle cot - tage home.

4

Since that time the world is dreary,  
 And I long from earth to rise,  
 And join the happy angels gone before ;  
 I never can be merry  
 For my heart is full of woe,  
 And I'm pining for my pretty Nettie Moore.

5

You are gone lovely Nettie  
 And my heart must surely break,  
 When the tears come no more into my eyes ;  
 But when weary life is past.  
 I shall meet you once again,  
 In Heaven—darling, up above the skies.



# NEW AND VALUABLE SHEET MUSIC.

PUBLISHED BY

OLIVER DITSON & CO., 277 WASHINGTON STREET, BOSTON.

## CHOICE

### PIANO-FORTE COMPOSITIONS,

OF MODERATE DIFFICULTY, BY EMINENT COMPOSERS, RECENTLY PUBLISHED.

|                                          |                   |
|------------------------------------------|-------------------|
| Polka Brillante. Op. 45.                 | Kuhe. 20          |
| Huguenots, Fantasia de Salon. Op. 59.    | Oesten. 50        |
| Twilight Dews. Variations.               | Grobe. 50         |
| Tis midnight hour. "                     | " 50              |
| Le Saison de Londres. Valse Brillante.   | Tedesco. 25       |
| Mazurka Elegante. Op. 100.               | Lefebure-Wely. 25 |
| Showers of Gold. Reverie.                | Krug. 30          |
| Kücken's Cradle Song.                    | Oesten. 40        |
| Reverie. Op. 19.                         | Goria. 30         |
| Dripping Well. Morceau Characteristique. | Gollmick. 30      |
| Polka Mazurka Brillante.                 | Abt. 40           |
| La Montagnarde. Mazurka de Salon.        | Ascher. 40        |
| Vaillance. Polka Militaire. Variations.  | Grobe. 50         |
| Le Soupir. (Sehnen und Fragen).          | Schad. 25         |
| La Pensee. Op. 21.                       | Blumenthal. 25    |
| Valse Elegante. Op. 37.                  | Loeschhorn. 30    |
| Au bord de lac. Op. 41.                  | Kuhe. 25          |
| Brightest Eyes. Transcription.           | Voss. 25          |
| Robert, Robert, toi que j'aime.          | Osborne. 25       |
| Fleur de Boheme. Polka Brillante.        | Talaxy. 35        |
| Traviata. Grand Valse Brillante.         | Weber. 50         |
| Angel of Night. Etude.                   | Burgmüller. 35    |
| Reverie du Nord. Mazurka.                | " 40              |
| La Tendresse.                            | Cramer. 30        |
| Valse Styrienne.                         | Wollenhaupt. 30   |
| A bord de l' Arago. Valse Brillante.     | " 50              |
| Berceuse.                                | Guttman. 40       |
| Nocturne.                                | Herzberg. 25      |
| Revell du Bengali.                       | Gerville. 25      |
| Figaro Galop.                            | Willmers. 25      |
| Danse Slave. Morceau de Salon.           | Ascher. 50        |
| Make me no gaudy chaplet. Variations.    | Grobe. 40         |
| Over the summer sea. Variations.         | " 40              |
| La femme du Marin. Pensee fugitive.      | Kalkbrenner. 25   |
| Rebecca. Grande Valse Brillante.         | Marcaillhou. 30   |
| Lilie. Polka Mazurka.                    | Goldbeck. 30      |
| La Promise. Grand Valse Brillante.       | Burgmüller. 50    |
| Wedding Bells. Etude de Salon.           | Lefebure-Wely. 25 |
| Marche de la Reine.                      | Ascher. 40        |
| Chant du Nord. Mazurka.                  | Delloux. 30       |
| Annie Laurie March.                      | Cavallini. 30     |
| Alexander Romanoff. (New Russian Waltz). | " 30              |
| Nocturne.                                | Egghard. 25       |
| Psyche Polka Mazurka.                    | Ascher. 35        |
| Wellenspiet. (Rippling Waves).           | Spindler. 50      |
| Von Weber's Last Waltz. Variations.      | Leduc. 50         |
| Le Revell des Anges.                     | Lefebure-Wely. 20 |
| Coming thro' the rye.                    | Osborne. 25       |
| Annie Laurie.                            | " 25              |
| Rigoletto. Fantasia.                     | Oesten. 40        |
| Les bords de Loinet. Valse Brillante.    | Leduc. 25         |
| Scherzo. (Bunte Reihe.)                  | Liszt. 25         |
| Mazurka. "                               | " 25              |
| Hungarian Air. "                         | " 25              |
| Last Mazurka.                            | Chopin. 25        |
| Mozart's Menuet.                         | Satter. 30        |
| Idyll.                                   | Mayer. 25         |
| Gazelle Polka.                           | Wollenhaupt. 40   |

## MUSIC FOR BEGINNERS.

The following pieces are by sterling authors, and will be found particularly adapted to the wants of Scholars at an early stage of instruction. They have been selected among others as being of superior excellence.

|                                    |                |
|------------------------------------|----------------|
| Capotes Fantasias, 7 numbers, viz: | Leduc, each 20 |
| 1. L'Emeraude. Theme de Carafa.    |                |
| 2. L'Amethyste. Theme d'Oberon.    |                |
| 3. Le Rubis Waltz.                 |                |
| 4. L'Opale. (Rossini.)             |                |

5. La Topaze. (Meyerbeer.)
6. Le Diamant. (Donizetti.)
7. L'Oracle des Bois Mazurka.

Chaplet of Pearls, 12 numbers.

1. Martha.
2. Sicilian Vespers.
3. Gipsy's Warning.
4. Vaillance Polka.
5. Lombardi.
6. L'Elisir d'amore.

BAUMBACH, each 15

7. Freischütz.
8. William Tell.
9. Nabucodonosor.
10. Charles VI.
11. Louisa Miller.
12. Amateur Waltz.

Children's Life, 8 numbers.

1. Once there was. The Clock.
2. Sunday Morning.
3. Cradle Song.
4. Dance on the meadow.

KULLAK, each 15

5. Skiff on the lake.
6. Little bird is dead.
7. The Mill on the brook.
8. Skating.

Keepsake Musicale, 9 morceaux faciles.

1. Rondo.
2. Valse Sentimentale.
3. Scherzo.
4. Bagatelle.
5. Tarentelle.
6. Scherzo.
7. Scherzo.
8. Petit Morceau.
9. Impromptu.

- Brunner, 25
- Czerny, 30
- Kullak, 25
- Carpentier, 15
- Loeschhorn, 25
- Schumann, 25
- Taubert, 30
- Voss, 25
- Willmers, 30

Golden Pearls, easy melodies, 3 numbers.

- Annie Laurie; variations.
- Barcarolle.
- Amateur Waltz.
- Miss Nannie Fowler's Polka.
- Country Chorus. Rondo.
- Merry Cotton Field.
- Red, White and Blue.
- Fair Star Waltz. (D'Albert.)
- Miniature Fantasy.
- Five Variations on Over the Summer Sea.
- Ever be happy. Rondo.
- Always cheerful. Galop.
- Juvenile Sonata.

- Oesten, each, 20
- Glover, 30
- Oesten, 10
- Baumbach, 25
- Shaw, 25
- Le Dueque, 25
- " 25
- Rimbault, 15
- " 15
- Schwing, 30
- " 30
- Le Dueque, 25
- P. Bayer, 25
- Schwing, 35

## NEW GEMS OF GERMAN SONG.

|                                                                      |              |
|----------------------------------------------------------------------|--------------|
| Young Recruit.                                                       | Kücken. 25   |
| Winds that wave. Weit.                                               | Lindblad. 25 |
| Blithe Birds are singing. Nah.                                       | " 25         |
| Friendly is thine. Schaut so freundlich. Kücken.                     | " 25         |
| Fly, bird of hope. Flieg Voeglein. Kücken.                           | " 25         |
| Bright star that crowns. Du kleines blitzendes Sternchen. Kücken.    | " 20         |
| Slumber Song. Schlummerlied.                                         | " 20         |
| My heart's in the Highlands. Krebs.                                  | " 25         |
| Herdsmen's mountain home. Auf der Alma. Abt.                         | " 25         |
| When I am near thee, Marie. Leuchtendes Auge. Abt.                   | " 25         |
| We never meet again. Weber.                                          | " 20         |
| The free minstrels. Die freien Saenger.                              | " 20         |
| The wild rosebud. Sah ein Knab ein Roeslein. Schubert.               | " 20         |
| To the beloved. An die Geliebte. Pierson.                            | " 25         |
| Winged messengers. Liebesbotschaft. Fesca.                           | " 25         |
| When the quiet moon. Wenn so sanft. Schoendorf.                      | " 25         |
| Thy name I softly murmur. Immortelle. Kücken.                        | " 25         |
| The Herd Bells. Die Heerdenglocken. Gumbert.                         | " 25         |
| The two Rivers. Die beiden Fluesse. Keiser.                          | " 25         |
| The Hindoo maiden. Hindu maedchen. Huth.                             | " 25         |
| To Chloe in sickness. An Chloe. Bennett.                             | " 25         |
| Peace of mind. Seelenfriede. Sponholtz.                              | " 25         |
| Loving I think of thee. An Adelheid. Krebs.                          | " 25         |
| Thou art gone far away. Scheiden und Leiden. Truhn.                  | " 30         |
| O were I but a moonlight's ray. Herzenswünsche. Kücken.              | " 25         |
| When Aurora paints the Sea. Wenn Aurora. Procn.                      | " 25         |
| O pray you, warblers in the air. O bitt' ench, liebe. Voeglein. Abt. | " 25         |
| Little Hans. Curschmann.                                             | " 25         |

## POPULAR MELODIES;

ARRANGED WITH VARIATIONS, BY

CHARLES GROBE.

|                                    |          |
|------------------------------------|----------|
| Lilly Dale,.....                   | Price 50 |
| Do they miss me at home?.....      | " 50     |
| Brightest Eyes,.....               | " 25     |
| Spanish Retreat,.....              | " 25     |
| Serious Family Polka,.....         | " 50     |
| Syracuse Polka,.....               | " 50     |
| O, whisper what thou feelest,..... | " 25     |
| Home Again,.....                   | " 50     |
| Lone Starry Hours,.....            | " 50     |
| Make me no gaudy chaplet,.....     | " 40     |
| Öft in the stilly night,.....      | " 50     |
| Auld Lang Syne,.....               | " 50     |
| Darling Nelly Gray,.....           | " 50     |
| Dearest Spot of earth,.....        | " 50     |
| Vaillance, Polka Militaire,.....   | " 50     |

## POPULAR VOCAL MUSIC.

|                                              |                     |
|----------------------------------------------|---------------------|
| Mountains of life. Quartette.                | J. S. Clark. 25     |
| My little Sue. Song & Chorus.                | L. H. Parish. 25    |
| Kitty alone and I. do.                       | H. S. Thompson. 30  |
| Marion Lee. do.                              | " 30                |
| Anna Lisle. do.                              | " 30                |
| Fly away o'er the deep. Quartette.           | " 30                |
| Stand up for Jesus.                          | L. O. Emerson. 25   |
| Starlight Nell.                              | C. W. Glover. 25    |
| Gentle Hattie. Song & Chorus.                | St. John. 25        |
| Fly bird of Hope. German Song.               | Kücken. 25          |
| In dreams I see my mother.                   | Wurzel. 25          |
| I've got a little Bible.                     | S. B. Ball. 25      |
| Willie and I. Sabbath School Song.           | " 30                |
| What is home without a sister.               | Haynes. 25          |
| What is home without a brother.              | " 25                |
| Mothers of New England.                      | " 25                |
| My native land my home.                      | " 25                |
| Maid of Sylvan nook.                         | " 25                |
| Little Cora's grave.                         | L. O. Emerson. 25   |
| Sweet Mary Gray.                             | " 25                |
| Out in the cold.                             | " 25                |
| Sunday, pearl of days. Sacred.               | West. 25            |
| Young recruit.                               | Kücken. 25          |
| Soft skies of sunny Italy.                   | J. W. Cherry. 25    |
| Our Carrie.                                  | Jutt Harp. 25       |
| I'm dreaming of my home.                     | J. G. Clark. 25     |
| Minnie Clyde.                                | L. V. C. Crosby. 25 |
| Minnie Moor.                                 | J. L. Hatton. 25    |
| My happy fireside. Song & Cho.               | H. Avery. 25        |
| Gentle words and loving smiles. E. O. Eaton. | " 25                |
| Three little kittens lost their mittens.     | " 40                |
| Star of the morning. Song & Ch.              | H. Tucker. 25       |
| Land of Song.                                | Concone. 25         |
| Summer roses.                                | S. Glover. 20       |
| Somebody cares for me.                       | Alice Foster. 25    |
| I'm but a simple peasant maid.               | Balfe. 20           |
| Convent Cell.                                | " 20                |
| Grave of our mother.                         | Upton. 25           |
| Twos on a bright spring.                     | M'Naughton. 25      |
| My pet Canary.                               | H. Avery. 35        |
| Floating on the wind.                        | Glover. 20          |
| Sweet Spring.                                | Wrighton. 25        |
| You need na' come courting.                  | " 25                |
| Spirit voice of Belle Brandon.               | Beardslee. 25       |
| Come into the garden, Maud.                  | Balfe. 35           |
| Under a hedge.                               | T. German Reed. 25  |
| Jessie's Dream.                              | Blockley. 40        |

**MUSIC SENT BY MAIL.**—The Postage on Sheet Music is but one or two cents for each piece, and, therefore, persons at a distance can obtain it by Mail much cheaper than by Express. Dealers, Teachers and Amateurs will do well to bear this in mind. In many instances, they will find it a great convenience, as well as a saving of expense to get their supplies in this way. Music Books can also be sent through the mail, at an expense of postage of one cent for each ounce weight.

All orders, whether large or small, strictly and promptly attended to.



To Miss Sarah C. Sedwick.

**WHEN SHALL WE MEET AGAIN,**  
Composed & Arranged for the

**PIANO FORTE**

BY

**JAS. E. MAGRUDER.**

*Gillingham.*



*Philadelphia* **BECK & LAWTON** 632 Chestnut St

*Boston* **OLIVER DITSON & CO**

*N. York* **S. T. GORDON.**

*Cincinnati* **TRUAX & BALDWIN**

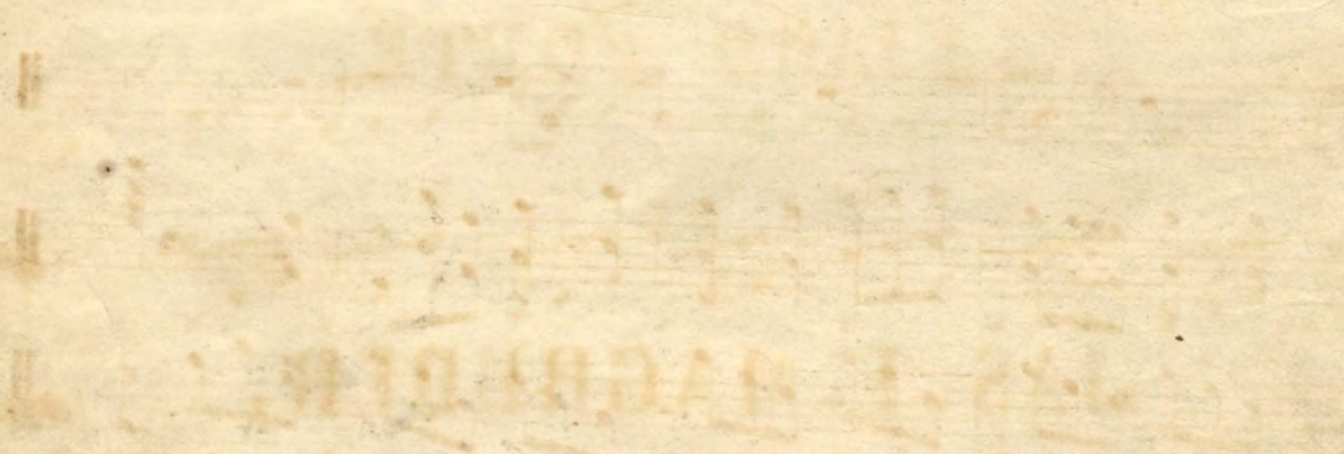
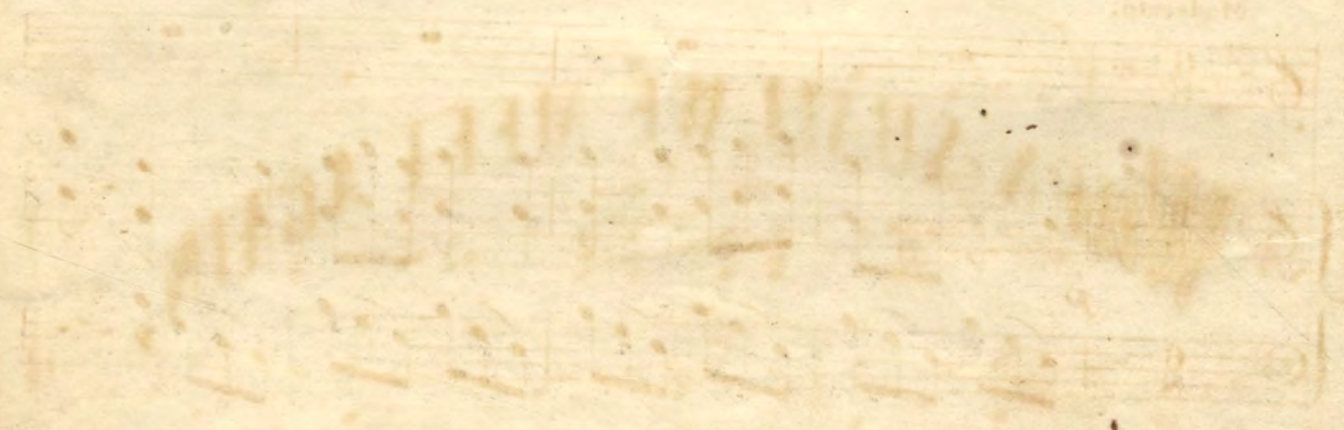


WILLIAM W. BENTLEY

THE BENTLEY

1870

1870



WILLIAM W. BENTLEY



## WHEN SHALL WE MEET AGAIN .

Jas: E. MAGRUDER.

*Moderato.*

VOICE .

PIANO *p*

*Con espressione.*

The stars are pa - ling in the sky, The night is on the wane, With

PIANO *p*



love · how swift the moments fly , When shall we meet a - gain ; Look

e - ven now bright morn-ing opes , And day begins her reign That

bids me part from those I love , When shall we meet a - gain . That

bids me part from those I love , When shall we meet a - gain .

Ad lib Calando .





2.

O canst thou not before we part  
 Sing o'er that favorite strain  
 That finds an echoe in my heart,  
 When shall we meet again;  
 Fortune and fame in other lands  
 I'll seek far o'er the main;  
 Yet oft I'll think of thee, and say  
 When shall we meet again.

3.

And, should success my labours crown,  
 My toil be not in vain,  
 Soon I'll return to love and home,  
 Soon shall we meet again;  
 But should misfortune be my lot  
 Sickness, distress and pain.  
 E'en death, thou shalt not be forgot,  
 In heav'n we'll meet again.



BOONVILLE NEW MOON  
Love me little, love me long.  
GEORGE THOMAS

1871

1871





**BONNIE NEW MOON**

AND

**Love me little, love me long.**

TWO BALLADS BY

**GEO. LINLEY.**

BONNIE NEW MOON.



LOVE ME LITTLE &c.

*Published by W. C. PETERS & SONS. Cincinnati.*



LOVE ME LITTLE LOVE ME LONG





# LOVE ME LITTLE, LOVE ME LONG.

GEORGE LINLEY.

*Allegretto Grazioso.*

*mf*

2. Yes! 'tis love can

Say not life is

soothe and cheer us, Down the thorny vale of life;

dark and dreary, While around us flow'ers bloom;



Bet - ter far a peace - ful cot - tage, Than a palace

All is bright where Love a - bid - eth, His fond smile can

rall:

full of strife; I am hap - py, while fate leaves me One kind

all il - lume; Is there not a spell in beau - ty, Bow we

heart to warm - ly prize, While the light of pure af - fee - tion

not be - fore her shrine? Is the cold - est heart not wa - ken'd

Beams with - in those gen - tle eyes . . . . .

By the pow'r of song di - vine? . . . . .

rall: cres:



Then, no more, &c.

*a tempo.*

Then, no more be sad and wea - ry, When a - mid the world's cold

throng, If thou hear'st one soft voice whis - per, "Love me lit - tle

love me long;" "Love me lit - tle, love me long."

*rall:*

*f*

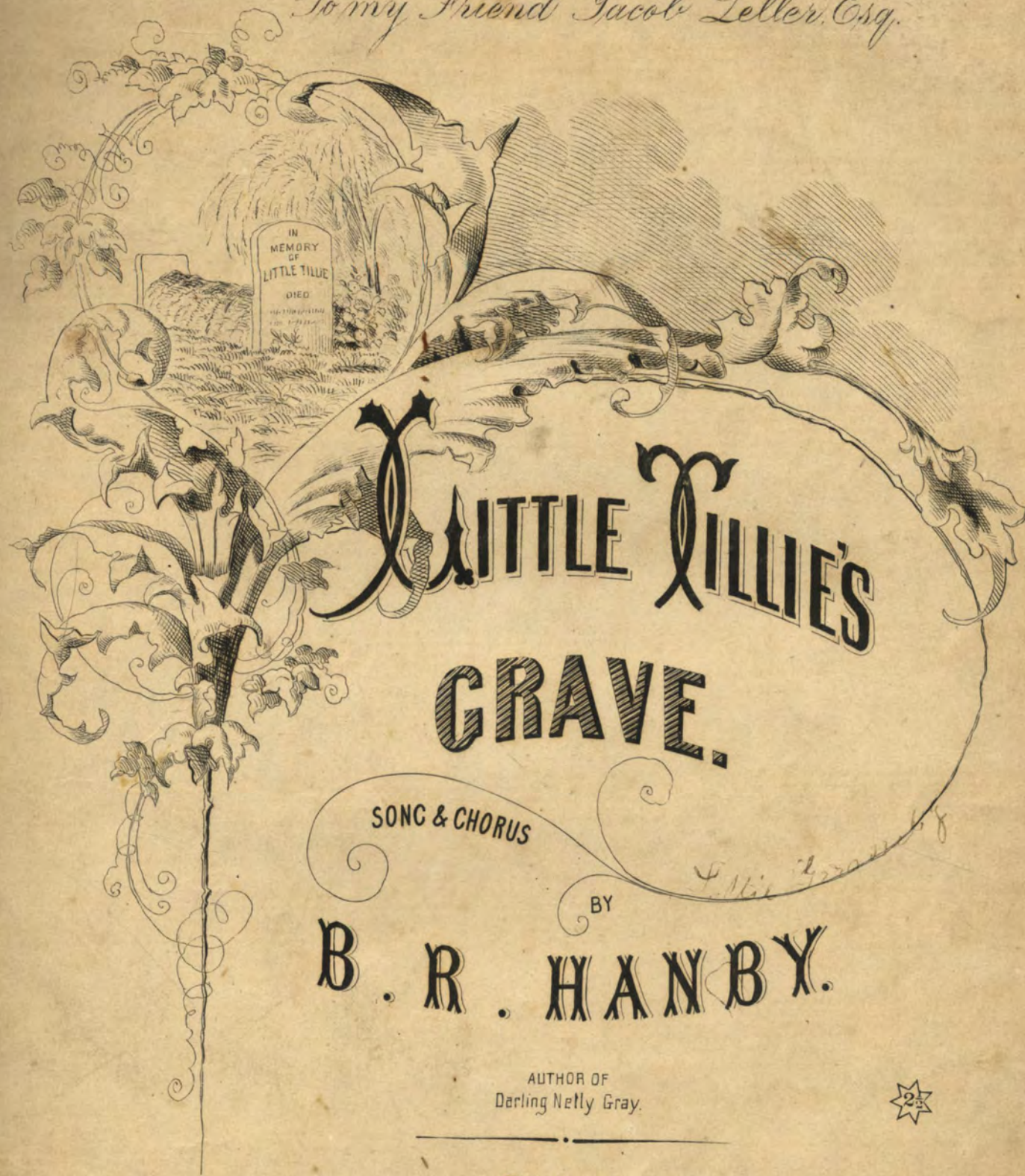
*ritard:*







*To my Friend Jacob Zeller Esq.*



# LITTLE LILLIE'S GRAVE.

SONG & CHORUS

BY

B. R. HANBY.

AUTHOR OF  
*Darling Nelly Gray.*



Cincinnati

*Published by John Church Jr. 66 West Fourth St.*

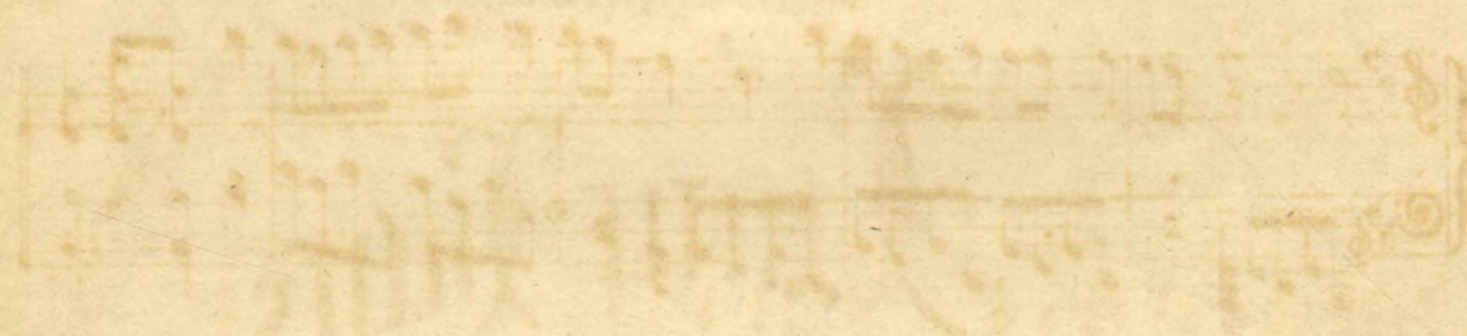
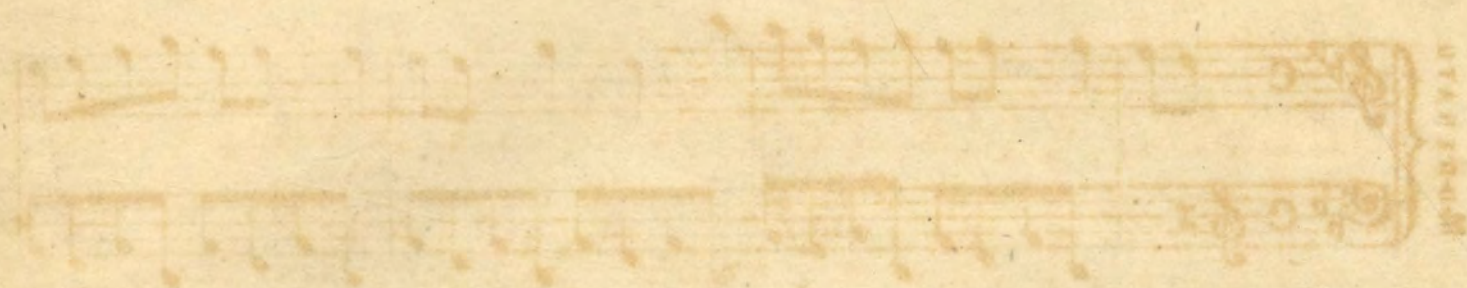
Firth Pond & Co.  
N. York.

Oliver Ditson & Co.  
Boston.

Lee & Walker.  
Philad<sup>a</sup>.



LITTLE THREE GRAVE





## LITTLE TILLIE'S GRAVE.



2. When they tore my Jennie from her sweet sweet child, And her heart was withering with mine.



1. 'Tis mid--night gliding on her deep dark wings, And the wind o'er my gen-tle Tillie sighs



In my arms I bore thee to this is - - land wild, Lest the fate of thy moth-er should be thine



And my poor heart trembles like the ban - - jo strings That I'm tumming near the hillock where she lies.



Chorus V.S.

206-4



## CHORUS.

**TENOR.**

Weep, zephyrs weep in the mid - - night deep. Where the cypress and the vine sad-ly wave; I have

**ALTO.**

**SOPRANO.**

Weep, zephyrs weep in the mid - - night deep. Where the cypress and the vine sad-ly wave; I have

**BASS.**

**PIANO.**

*cres*

ta - ken down my ban-jo for I could not sleep. And I'm sing-ing by my lit-tle Tillie's grave.

ta - ken down my ban-jo for I could not sleep. And I'm sing-ing by my lit-tle Tillie's grave.





## THIRD VERSE.

How sweet have the seasons glided by since then,  
 How happy each moment of the year,  
 Save a sigh that the lov'd one might come back again  
 We have known not a sorrow nor a tear.

CHORUS.

## FOURTH VERSE.

But the swamp fever lighted on thy dark brown cheek,  
 And I knew death was knocking at the door;  
 How my full soul trembled with its bursting grief  
 When I saw that my Tillie was no more.

CHORUS.

## FIFTH VERSE.

Now the wild cat is wailing and the night hawk screams,  
 And the copperhead is hissing in the shade;  
 They shall come not hither to disturb thy dreams  
 For I'll watch where thy sleeping dust is laid.

## CHORUS, TO THE LAST VERSE.

Sleep Tillie, sleep! in the midnight deep,  
 Where the cypress and the vine sadly wave,  
 Let my fingers keep tumming and my fond heart weep  
 Till I die by my little Tillie's grave.

**AIR.**

And he died by lit - - - tie's grave.

**ALTO.**

And he died by lit - - - tie's grave.

**TENOR.**

And he died by lit - - - tie's grave.

**BASS.**

And he died by lit - - - tie's grave.







To T. B. PRENDERGAST, ESQR.

# BONNY EL

(THE BELLE OF MOHAWK)

SONG AND CHORUS

Written by

GEORGE W. F.

Composed by

J. R. THOM

NEW YORK :

Published by WM. HALL & SON, 543 Broad

Boston : HENRY TOLMAN.

Louisville : D. P. FAULDS & Co.

P. P. WERLEIN & Co., N.

Entered according to act of Congress in 1858 by Wm. Hall & Son, in the Clerk's office of U. S. District court for the Southern district of New



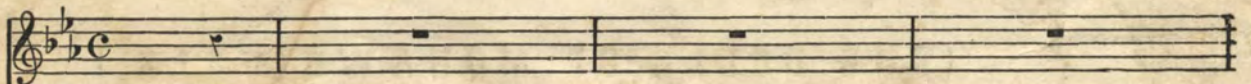
# BONNY ELOISE

## THE BELLE OF MOHAWK VALE.

Words by C. W. ELLIOTT.

Music by J. R. THOMAS.

VOICE.

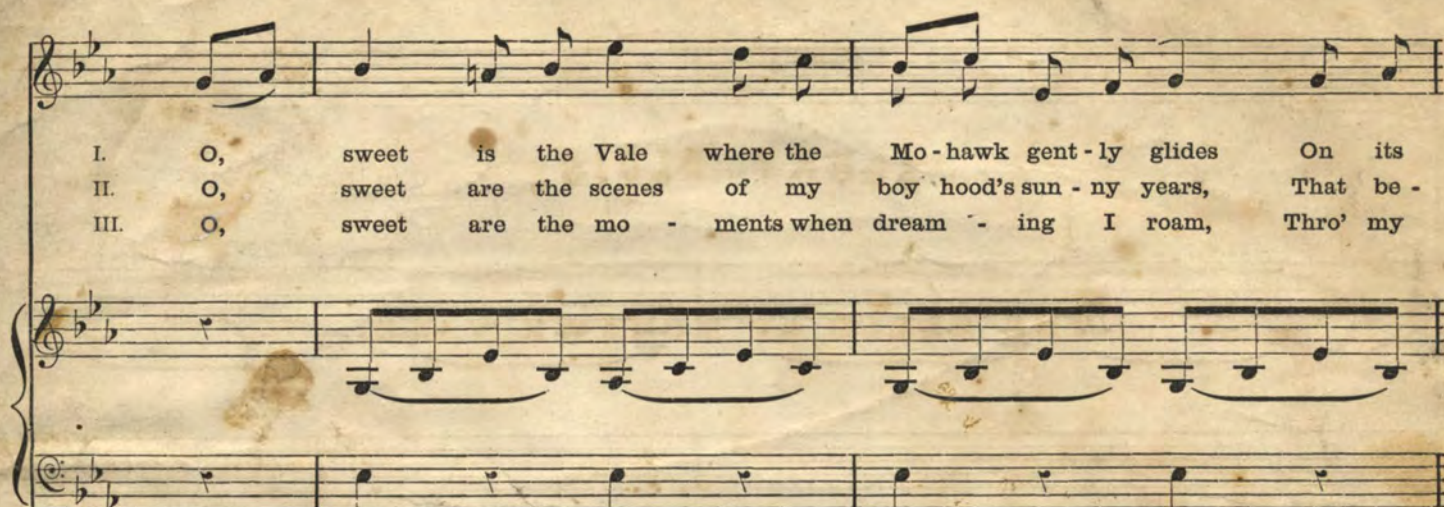


*Moderately fast.*

PIANO FORTE.







I. O, sweet is the Vale where the Mo-hawk gent-ly glides On its  
 II. O, sweet are the scenes of my boy hood's sun - ny years, That be -  
 III. O, sweet are the mo - ments when dream - ing I roam, Thro' my



clear wind-ing way to the sea, And dear - er than all sto - ried  
 span - gle the gay val-ley o'er, And dear are the friends seen thro'  
 loved haunts now mos - sy and grey, And dear - er than all is my



streams on earth be - sides, Is this bright roll-ing riv - er to me;  
 mem - o - ries fond tears That have lived in the blest days of yore;  
 childhood's hallow'd home, That is crumb - ling now slowly a - way; But



sweet - er, dear - er, yes, dear - er far than those Who

The first system of the musical score. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It contains four measures of music. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand plays a continuous eighth-note accompaniment, while the left hand plays a simpler bass line. The lyrics are printed below the vocal line.

charms where others all fail, Is blue eyed, bon - ny,

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The vocal line has four measures, and the piano accompaniment also has four measures. The lyrics are printed below the vocal line.

bon - ny E - lo - ise, The Belle of the Mo - hawk Vale.

The third system of the musical score. The vocal line concludes with a final note and a double bar line. The piano accompaniment also concludes with a final chord and a double bar line. The lyrics are printed below the vocal line.



who are fond of Part-singing the following Chorus is added;  
Song however is complete without it.

But sweeter, dear - er, yes dearer far than these Who charm where others all

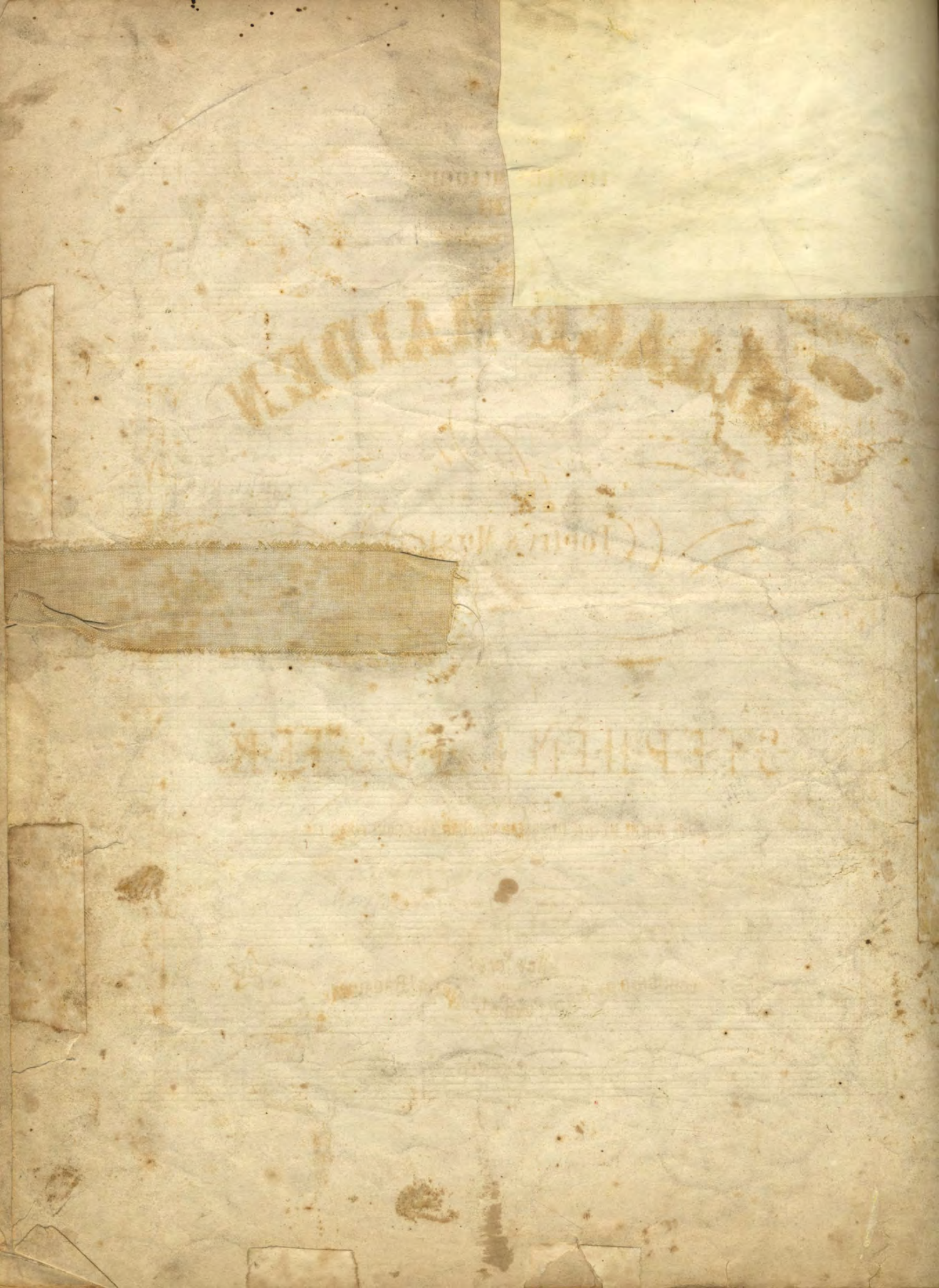
But sweeter, dear - er, yes dearer far than these Who charm where others all

PIANO.

fail Is blue eyed, bonny, bonny E - lo - ise, The Belle of the Mo-hawk Vale.

fail Is blue eyed, bonny, bonny E - lo - ise, The Belle of the Mo-hawk Vale.







FOSTER'S MELODIES  
No 30

THE  
VILLAGE MAIDEN

Poetry & Music

BY

STEPHEN C. FOSTER.

*Author of*  
COME WHERE MY LOVE LIES DREAMING, QUARTETTE, SOME FOLKS, ETC.

New York  
PUBLISHED BY FIRTH, POND & CO. No 547 BROADWAY.



Rochester, JOS. P. SHAW.  
Pittsburgh, H. KLEBER & BRO.

Buffalo, J. SAGE & SONS.

W. F. COLBURN Cincinnati.  
W. W. WAKELAM, S. Louis.

*Entered according to act of Congress in 1855 by Firth, Pond & Co. in the Clerk's Office of the District Court of the South District of New York.*



# THE VILLAGE MAIDEN.

POETRY AND MUSIC BY STEPHEN C. LOSTER.

**VOICE.**

*Andante.*

**PIANO.**

**VOICE.**

*Andante.*

**PIANO.**

**VOICE.**

*Andante.*

**PIANO.**

Printed by the Congress, D. Van Nostrand & Co. in the Clerk's Office of the District Court of the Southern District of New York.



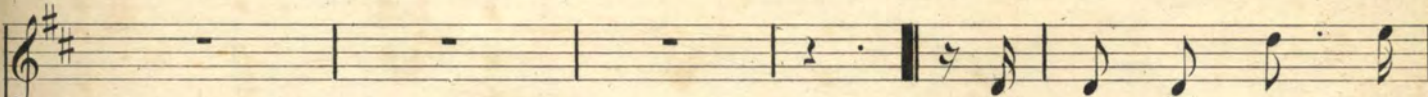
# THE VILLAGE MAIDEN.


POETRY AND MUSIC BY STEPHEN C. FOSTER.

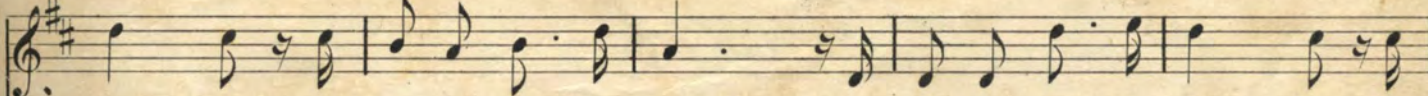
*Moderato.*

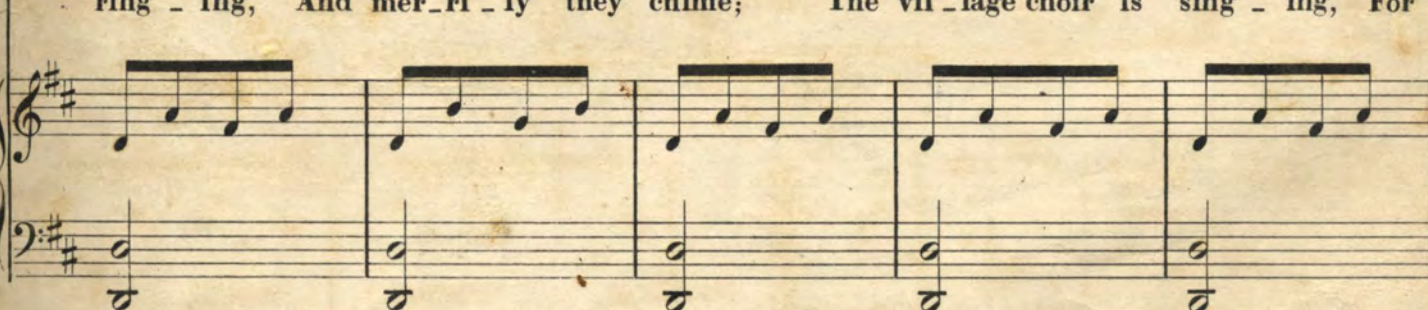
VOICE. 

PIANO. 



The vil - lage bells are 

ring - ing, And mer - ri - ly they chime; The vil - lage choir is sing - ing, For 





1

'tis a hap - py time; The chapel walls are la - den With garlands rich and

gay, To greet the vil - lage maid - en Up - on her wedding day.

2<sup>d</sup> VERSE. But summer joys have fa - - ded And  
 3<sup>d</sup> VERSE. The vil - lage bells are ring - - ing, But

3432



summer hopes have flown; Her brow with grief is sha - ded, Her hap - py smiles are  
hark, how sad and slow; The vil - lage choir is sing - - ing A requiem soft and

gone; Yet why her heart is la - den, Not one, a - las! can say, Who  
low; And all with sor - row la - - den Their tear - ful tri - bute pay Who

saw the vil - lage maid - en Up - on her wedding day.  
saw the vil - lage maid - en Up - on her wed - ding day.







# DIXIE FOR THE UNION!



WORDS BY  
**FRANCES J. CROSBY.**

---

MELODY BY  
**DAN. D. EMMETT.**

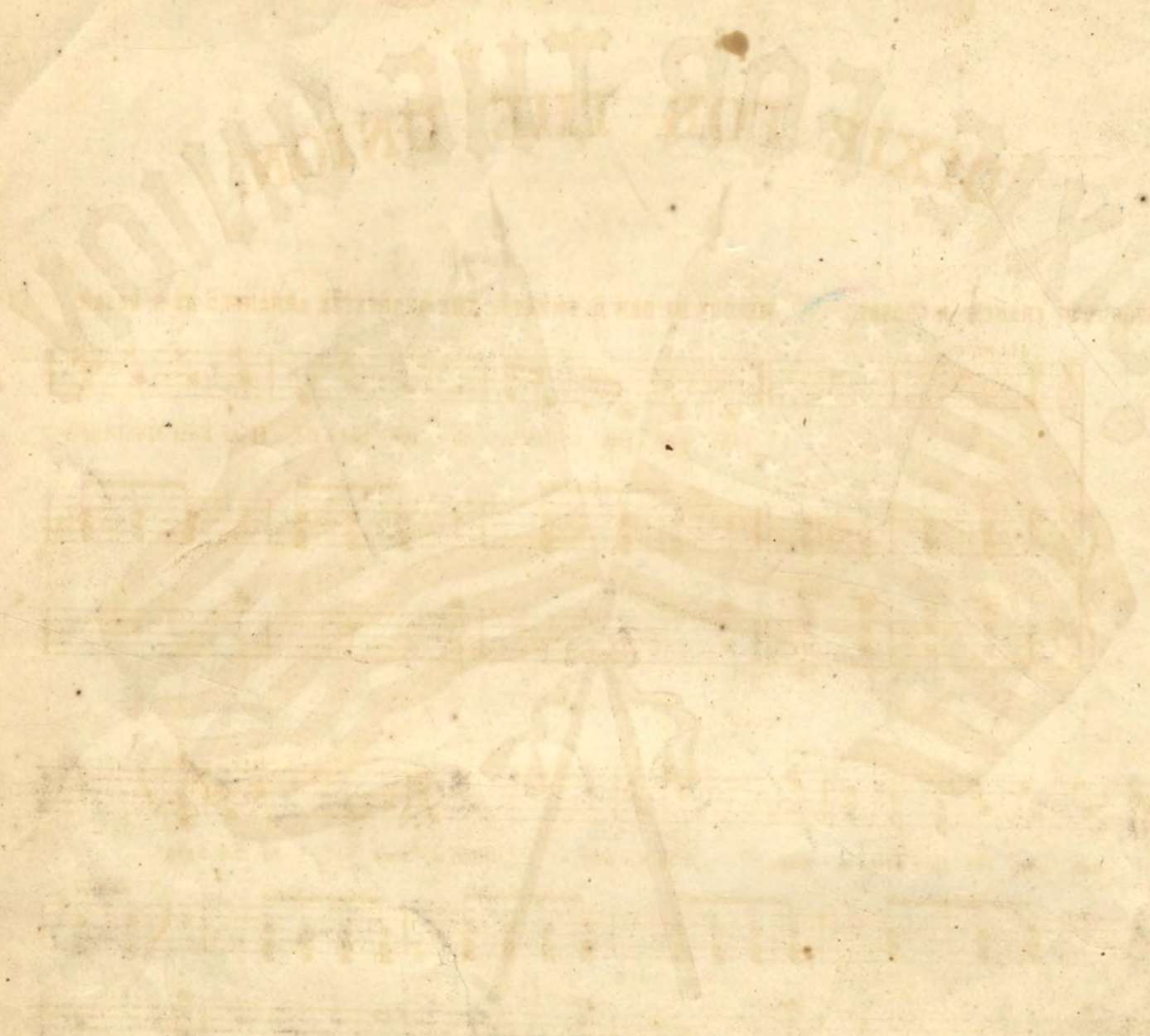
QUARTET ARRANGED BY  
**S. LASAR.**

---



New-York :  
PUBLISHED BY FIRTH, POND & CO., 547 BROADWAY.





FRANCIS J. CROSBY.

QUARTET ARRANGED BY  
S. J. LARSEN.



# DIXIE FOR THE UNION.

WORDS BY FRANCES J. CROSBY.

MELODY BY DAN D. EMMETT. THE QUARTETTE ARRANGED BY S. LASAR.

ALLEGRO.

The musical score is arranged in three systems, each with a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 2/4. The first system begins with a treble clef and a 2/4 time signature. The vocal line starts with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The second system continues the vocal melody with lyrics. The third system concludes the piece with a final vocal phrase and piano accompaniment.

On! ye pat - riots to the bat - tle, Hear Fort Moul-trie's

can - non rat - tle; Then a - way, then a - way, then a - way to the fight!

Go meet those South-ern Trai-tors, With i - - - ron will. And should your cour - age

Entered according to act of Congress A. D. 1860, by FIRTH POND & Co. in the Clerk's office of the District Court of the United States, for the Southern District of New York



fal - ter, boys, Re - mem - ber Bun-ker Hill. Hur - rah! Hur - rah! Hur - rah! The

Stars and Stripes for - ev - er! Hur - rah! Hur - rah! Our Un - ion shall not sev - er!

Fine.

2 As our fathers crushed oppression,  
Deal with those who breathe Secession;  
Then away, then away, then away to the fight!  
Though Beauregard and Wigfall  
Their swords may whet,  
Just tell them Major Anderson  
Has not surrendered yet. Hurrah! hurrah! etc.

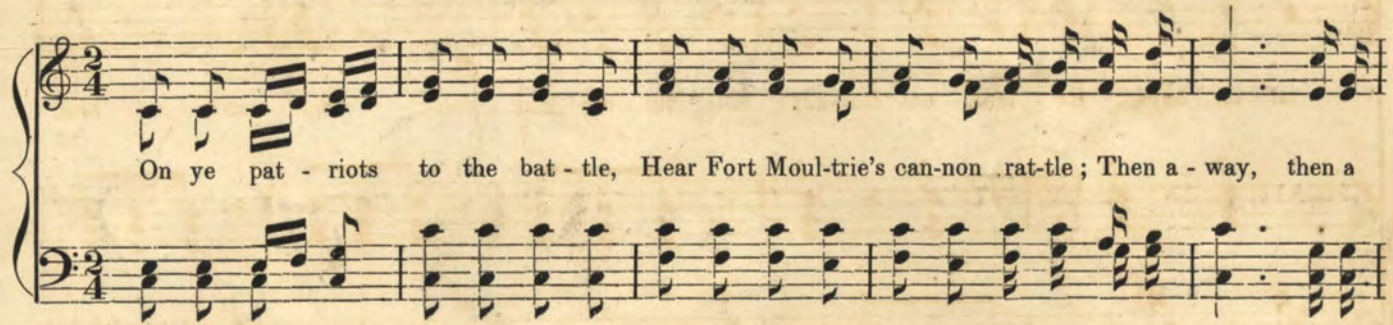
3 Is Virginia, too, seceding?  
Washington's remains unheeding?  
Then away! then away! then away to the fight!  
Unfold our country's banner  
In triumph there,  
And let the rebels desecrate  
That banner if they dare. Hurrah! etc.

4 Volunteers, be up and doing,  
Still the good old path pursuing;  
Then away, then away, then away to the fight!  
Your sires, who fought before you;  
Have led the way.  
Then follow in their footsteps,  
And be as brave as they. Hurrah! etc.

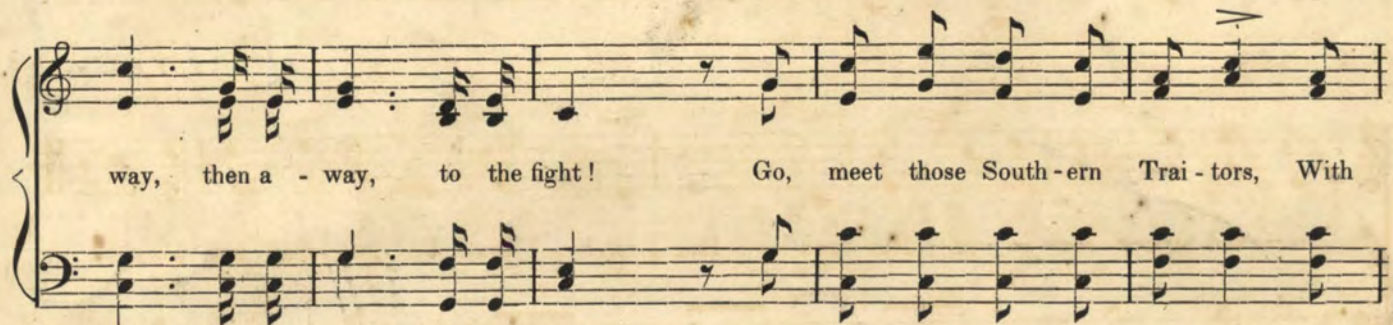
5 On! ye patriots to the battle,  
Hear Fort Moultrie's cannon rattle;  
Then away, then away, then away to the fight!  
The star that lights our Union  
Shall never set!  
Though fierce may be the conflict,  
We'll gain the victory yet. Hurrah! etc.



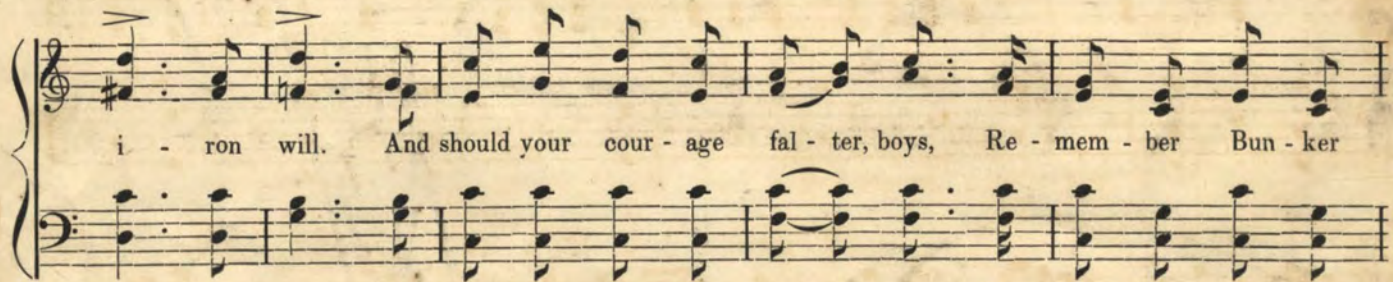
# QUARTETTE OR CHORUS.



On ye pat - riots to the bat - tle, Hear Fort Moul-trie's can-non rat-tle; Then a - way, then a



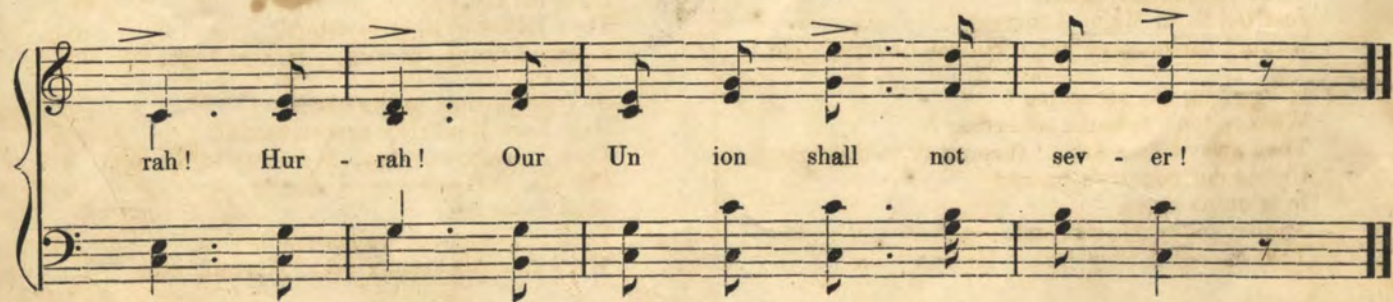
way, then a - way, to the fight! Go, meet those South-ern Trai - tors, With



i - ron will. And should your cour - age fal - ter, boys, Re - mem - ber Bun - ker



Hill. Hur - rah! Hur - rah! Hur - rah! The Stars and Stripes for - ev - er! Hur -



rah! Hur - rah! Our Un ion shall not sev - er!



(1845 TO 1846)

(1847 TO 1848)

(1849 TO 1850)

(1851 TO 1852)

(1853 TO 1854)



**"TRUST TO LUCK"**  
*SONG*

*Written by*  
**Geo. Jamison Esq<sup>r</sup>**

SUNG WITH ENTHUSIASTIC APPLAUSE

*by*  
**MR. COLLINS**  
*THE MUSIC*

*Composed expressly for him*

*BY*  
**W. P. CUNNINGTON.**

25 Cts. net.

*Philadelphia* J. C. SMITH 215 Chesnut St

*Entered according to act of Congress in the Year 1847 by J. C. Smith of the District Court of the Eastern District of Pennsylvania*





# "TRUST TO LUCK"

AS SUNG BY MR. COLLINS.

COMPOSED BY W. P. CUNNINGTON

*Allegro moderato.*

VOICE .

PIANO FORTE.

The musical score is written on aged, stained paper. It features a voice part and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Allegro moderato.' The score is divided into three systems. The first system shows the voice part with a whole rest and the piano accompaniment with a series of eighth and sixteenth notes. The second system shows the voice part with a whole rest and the piano accompaniment with a series of eighth and sixteenth notes. The third system shows the voice part with a series of eighth and sixteenth notes and the piano accompaniment with a series of eighth and sixteenth notes. The lyrics are: 'Trust to luck trust to luck and stare fate in the face Sure your'.

Trust to

luck trust to luck and stare fate in the face Sure your



heart must be ai - - zy if its in the right place Let the

cres.

world wag a wry Let your friends turn to foes When your

cres.  
ten.

pock - - ets run dry And thread-bare your clothes.

Should



woman de - ceive you when you've trus-ted her heart Ne'er sigh 'twont re -

- live you but adds to the smart Trust to luck trust to

luck and stare fate in the face Sure your heart must be

ai - zy if its in the right place Trust to luck trust to luck and stare



fate in the face Sure your heart must be ai-zy if its in the right

place.

# 2<sup>d</sup> VERSE .

Trust to luck trust to luck and stare fate in the face  
 Sure your heart must be azy if its in the right place  
 Let the wealthy look grand and the proud pass you by  
 With a back of the fist and disdain in their eye  
 Snap your fingers and smile let them pass on their way  
 And remember the while every dog has his day







REVISED EDITION

*Respectfully Dedicated to the*  
**UNION MEN OF THE UNITED STATES.**

# THE UNION

FOREVER



PATRIOTIC  
**Chorus**  
SONG &

Written & Composed

BY

**WILL S. HAYS.**

JOHN CHURCH Esq  
*Cincinnati, O.*

O. DITSON & Co.  
*Boston*

Published by **TRIPP & CRAGG** Louisville, Ky.

*C. W. German & Bro. Lith. Louisville Ky.*



UNITED STATES  
DEPARTMENT OF THE INTERIOR

WATER RESOURCES DIVISION

WASHINGTON, D.C.

OFFICE OF THE CHIEF ENGINEER

WASHINGTON, D.C.

WASHINGTON, D.C.

WASHINGTON, D.C.

WASHINGTON, D.C.

WASHINGTON, D.C.

WASHINGTON, D.C.

WASHINGTON, D.C.



## UNION FOREVER, FOR ME!

Written &amp; Composed by

Will. S. Hays.

VOICE.

PIANO FORTE.

A - mer - i - ca! Gem of the wide, wide world, Proud Nation, O! still do . I

love thee, The Stars, and the Stripes, to the breeze is unfurl'd, While the



Ea\_gle Soars proudly a \_ bove thee, Ken \_ tue \_ ky! thou beau \_ ti \_ ful

The first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Ea\_gle Soars proudly a \_ bove thee, Ken \_ tue \_ ky! thou beau \_ ti \_ ful".

land of my birth, To love thee, has been my en \_ deaver; May thy

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "land of my birth, To love thee, has been my en \_ deaver; May thy".

Star ever shine on this beautiful earth, And cling to the Union for \_ ever.

tempo

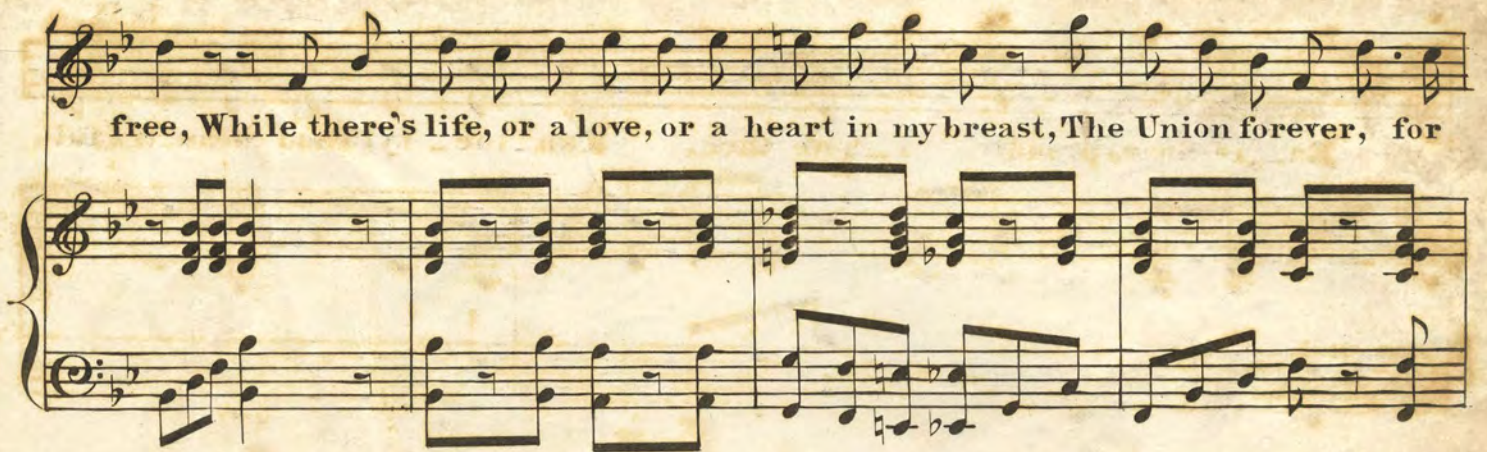
The third system of the musical score. It includes a tempo marking "tempo" above the vocal staff. The lyrics are: "Star ever shine on this beautiful earth, And cling to the Union for \_ ever.".

## CHORUS.

"No North, no South, no East, no West," But a Glo \_ ri \_ ous land of the

The chorus section of the musical score. It features a vocal melody and piano accompaniment. The lyrics are: "No North, no South, no East, no West," But a Glo \_ ri \_ ous land of the".





## 2

Thy Son's are as brave as thy Daughters are fair,  
 And as true as the Heaven's above them;  
 May they Cling to the Union wherever they are,  
 While such "beautiful Girls" live and love them.  
 Could the dead arise from their graves to day,  
 Would the Union thus threaten to Sever?  
 No! Webster, and "By the Eternal" and Clay.  
 Would thunder, the Union forever. Chorus.

## 3

This Glorious Union!— dear land of the free!  
 Oh! who can refuse a communion?  
 There's a Name that will live on the land and sea  
 'Tis KENTUCKY!—the Pride of the Union.  
 "United we Stand, and divided we fall."  
 Forsake not your Motto, No! Never!  
 For We'll be the last, tho' disunion Slay all,  
 We will Cling to the Union forever. Chorus.



*Callie & Company*

*Callie*

*Callie*



# Gone Rock by the Sea.

*Response to*

(THE ROCK BESIDE THE SEA.)

*Words by*

MISS ADA KERNAN.

MUSIC BY

Geo. W. Scott.

PIANO.



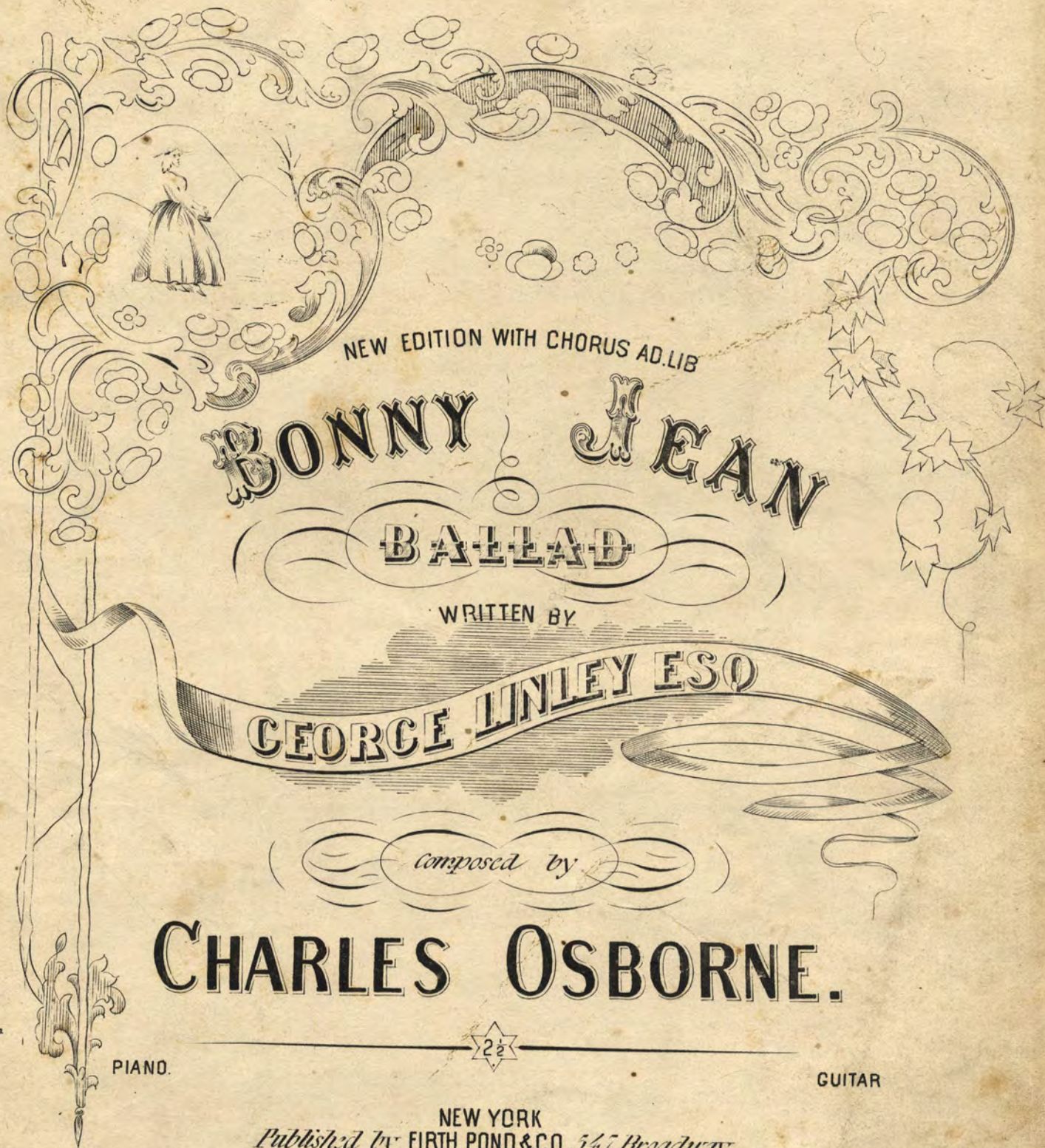
GUITAR.

*Published by* W. C. PETERS & SONS. Cincinnati.









NEW EDITION WITH CHORUS AD.LIB

# BONNY JEAN

BALLAD

WRITTEN BY

GEORGE LINLEY ESO

composed by

## CHARLES OSBORNE.

PIANO.

22

GITAR

NEW YORK  
*Published by* FIRTH, POND & CO 547 Broadway

*Rochester.*  
J.P. SHAW.

*San Francisco.*  
M. GRAY & CO.

*St. Louis.*  
H. PILCHER & SON.

*Cincinnati.*  
C.Y. FONDA

*Entered according to Act of Congress 20 1858 by Firth, Pond & Co. in the Clerk's Office of the District Court of the Southern District of New York.*



BOBBY LEAN



# BONNY JEAN.



WRITTEN by GEORGE LINLEY.

COMPOSED by CHARLES OSBORNE.

*MODERATO.*



4455



"Bon-ny Jean" your smiles are al-ways with me, When ab-sent love—from

1. O! the sum-mer morn is brightly glow-ing, The wild birds wake—their  
2. Yet, 'tis not the ro-sy tint of sum-mer, Nor the songbirds' joy-ous

thee Wa-king joy and sunshine round my path-way, Where—  
song; And the stream—let, as it soft-ly mur-murs, So  
lay Nor the stream—let's soft and murm-ring mu-sic, That

# CHORUS.

—ev—er I may be— May they ev—er  
gen—tly glides a—long— Where the sweet hedge—  
makes my heart feel gay—; 'Tis her smile that

AIR.  
ALTO.  
TENOR.  
BASS.



beam up - - on me, In this mor - tal scene; While I <sup>5</sup>

rose is blow - ing, In the wood - lands green; There I  
beams up - - on me, 'Mid each flow' - ry scene; While I

rose is blow - ing, In the wood - lands green; There I  
beams up - - on me, 'Mid each flow' - ry scene; While I

fond - ly wan - der, With my heart's true Queen, My bon - ny, bon - ny Jean!

love to wan - der, With my heart's true Queen, My bonny, bonny Jean!  
fond - ly wan - der, With my heart's true Queen, My bonny, bonny Jean!

love to wan - der, With my heart's true Queen, My bonny, bonny Jean!  
fond - ly wan - der, With my heart's true Queen, My bonny, bonny Jean!







RESPECTFULLY DEDICATED TO

*Major General McClellan*

**General McClellan's**

**GRAND MARCH**

COMPOSED BY

**E. MACK.**

5 *Colored Lithograph*

*Crap*

*Plain*

2½

*Philadelphia* LEE & WALKER 722 Chesnut St



GENERAL RECEIPT

PAID TO ORDER

E. M. JACK

RECEIVED

General M. C. Clayton

General M. C. Clayton

General M. C. Clayton

General M. C. Clayton

1867



# GENERAL McCLELLAN'S

3

## GRAND MARCH.

COMPOSED BY

E. MACK.



Marziale.

PIANO.

*ff marcato.*

*p*



8279. 3.

Entered according to Act of Congress A.D. 1861 by Lee & Walker at the Clerk's Office of the Dt. Ct. of the En. Dt. of Pa.











THE BOSTONIAN

WEDNESDAY

NOVEMBER 1878

PRICE 10 CENTS

Published by LEE & WALKER



Col. Ellsworth's

FUNERAL MARCH

I AM PERFECTLY CONTENT TO ACCEPT WHATEVER  
MY FORTUNE MAY BE, CONFIDENT THAT HE WHO  
NOTETH EVEN THE FALL OF A SPARROW, WILL  
HAVE SOME PURPOSE EVEN IN THE FATE OF ONE LIKE ME.

COMPOSED & RESPECTFULLY DEDICATED TO

Francis E. Brownell Esq.

BY

SEP. WINNER.

Plain Title



Crap

Colored Lithograph



Philadelphia LEE & WALKER 722 Chestnut St



COPIES OF THE REPORT

OF THE COMMISSIONERS OF THE LAND OFFICE

FOR THE YEAR 1871

PRINTED BY THE GOVERNMENT PRINTER

THE REPORT OF THE COMMISSIONERS OF THE LAND OFFICE  
FOR THE YEAR 1871

THE REPORT OF THE COMMISSIONERS OF THE LAND OFFICE  
FOR THE YEAR 1871

THE REPORT OF THE COMMISSIONERS OF THE LAND OFFICE  
FOR THE YEAR 1871

THE REPORT OF THE COMMISSIONERS OF THE LAND OFFICE  
FOR THE YEAR 1871



# COLLELLSWORTH'S FUNERAL MARCH.

COMPOSED & RESPECTFULLY DEDICATED

To Francis C. Brownell

By Sep: Winner.

PIANO.

The musical score is written for piano and consists of four systems of music. The first system begins with a piano (p) dynamic. The second system includes piano (p) and pianissimo (pp) dynamics. The third system includes mezzo-forte (mf) and mezzo-piano (mp) dynamics. The fourth system includes mezzo-forte (mf), crescendo (cres.), and forte (f) dynamics. The score features a variety of musical notations including eighth and sixteenth notes, rests, and chordal textures in both treble and bass staves.

8256.4.

Entered according to Act of Congress A.D. 1861 by Lee & Walker at the Clerk's Office of the Dt.Ct. of the En. Dt. of Pa.















Miss Sallie E Gormley

Miss Sallie Gormley

2



John



TO  
MISS MATILDA HERON

The

# Camille Polka

As performed with great success at

## Wallack's Theatre

Composed by

# GEO. DANSKIN.

3

BOSTON

Published by OLIVER DITSON & C<sup>o</sup> Washington St

C. C. GLAPP & C<sup>o</sup>  
Boston

BECK & LAWTON  
Philad<sup>a</sup>

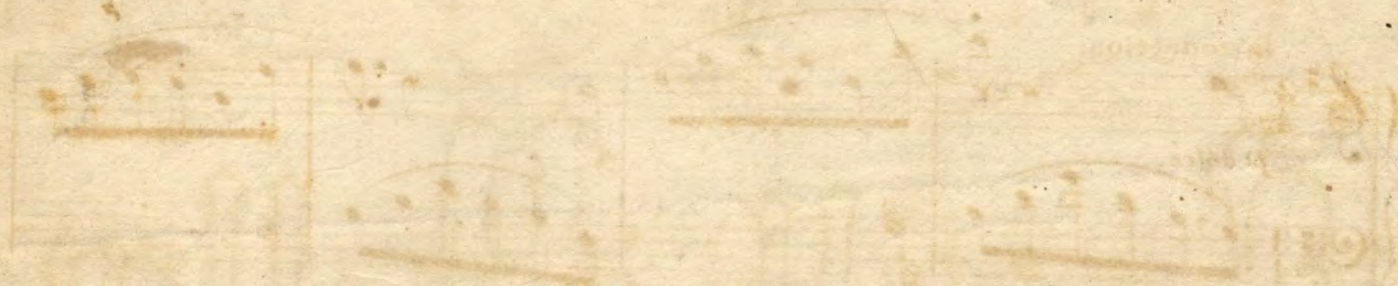
TRUAX & BALDWIN  
Cincinnati

S. T. GORDON  
N York

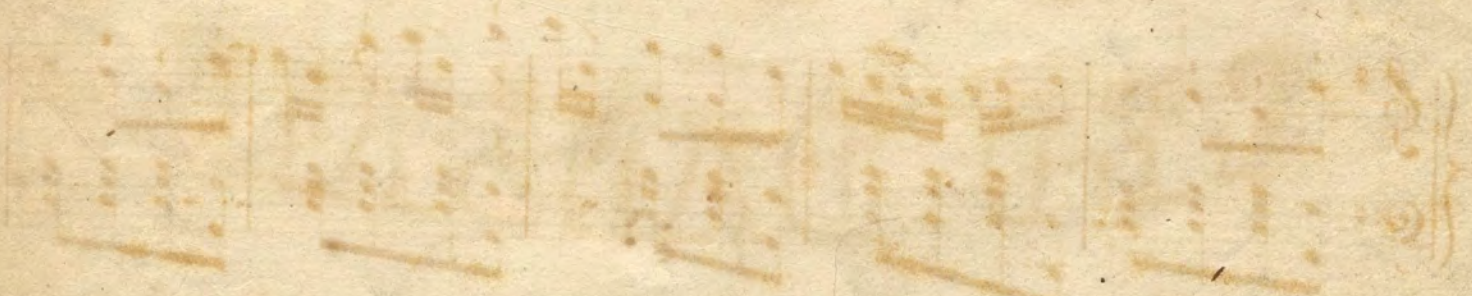
*Entered according to act of Congress, AD 1857 by O. Ditson & C<sup>o</sup> in the Clerk's Office of the Dist. Court of Mass*



GAMILLÉ POLKA.



GAMILLÉ POLKA.



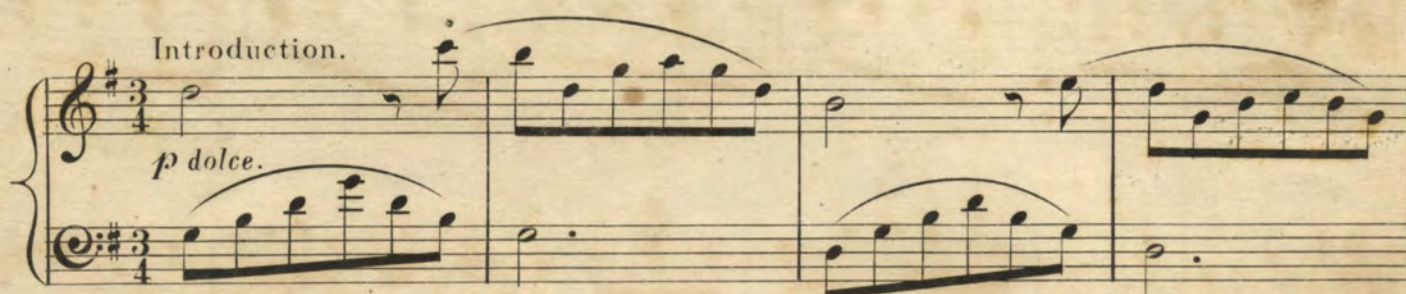


## CAMILLE POLKA.

GEO. DANSKIN.

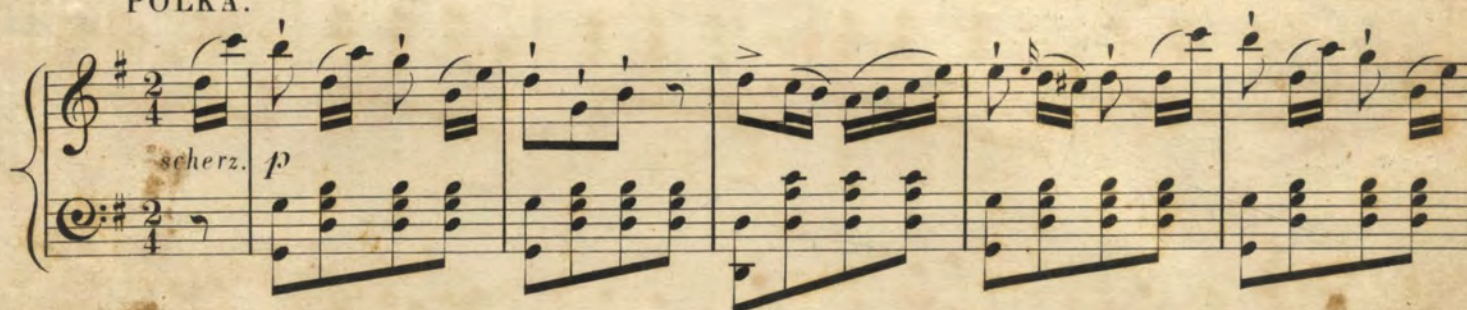
Introduction.

*p dolce.*



## POLKA.

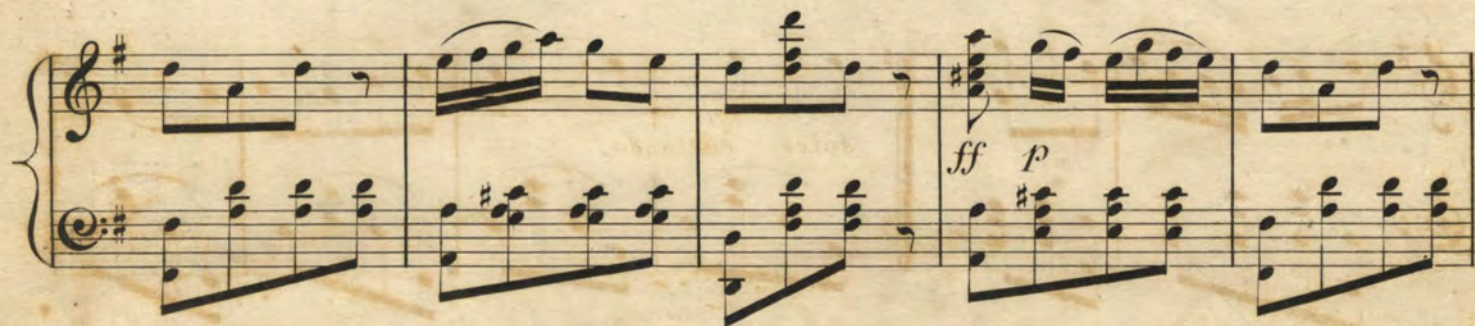
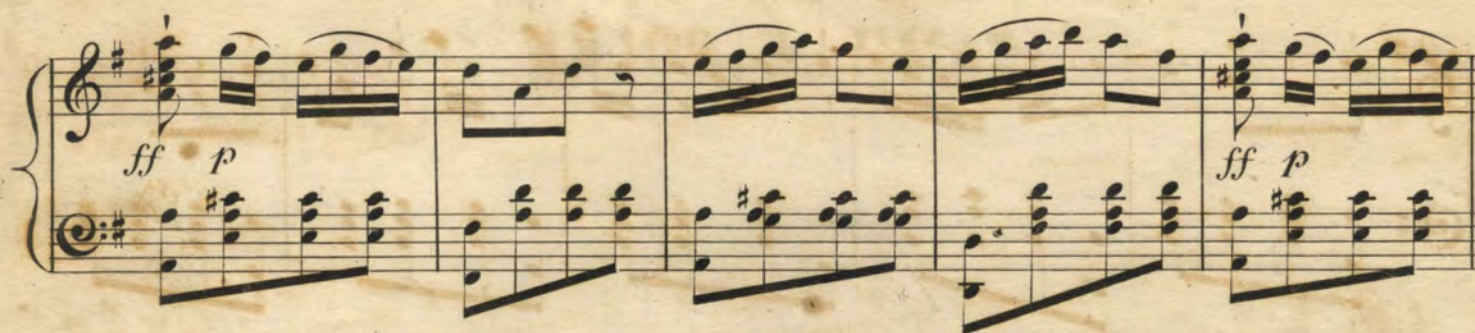
*scherz. p*



*f*







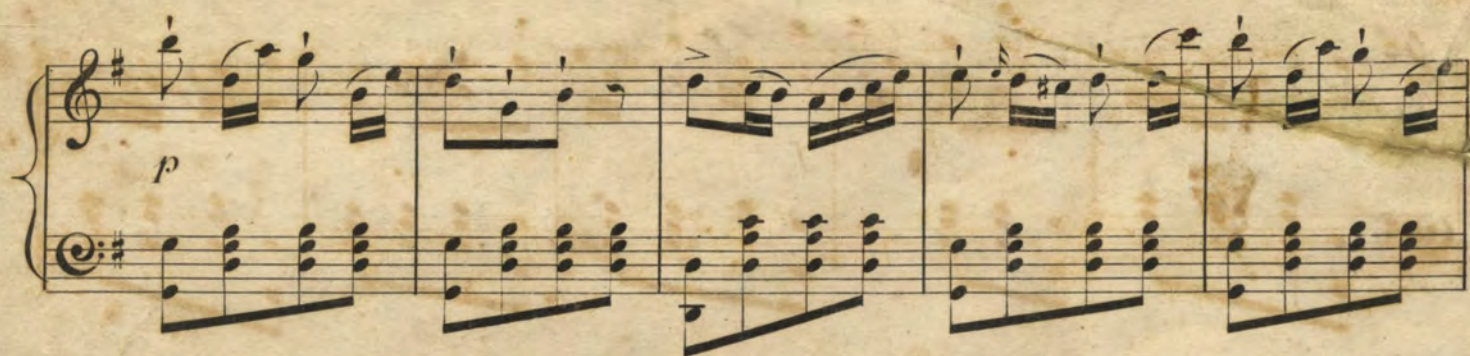




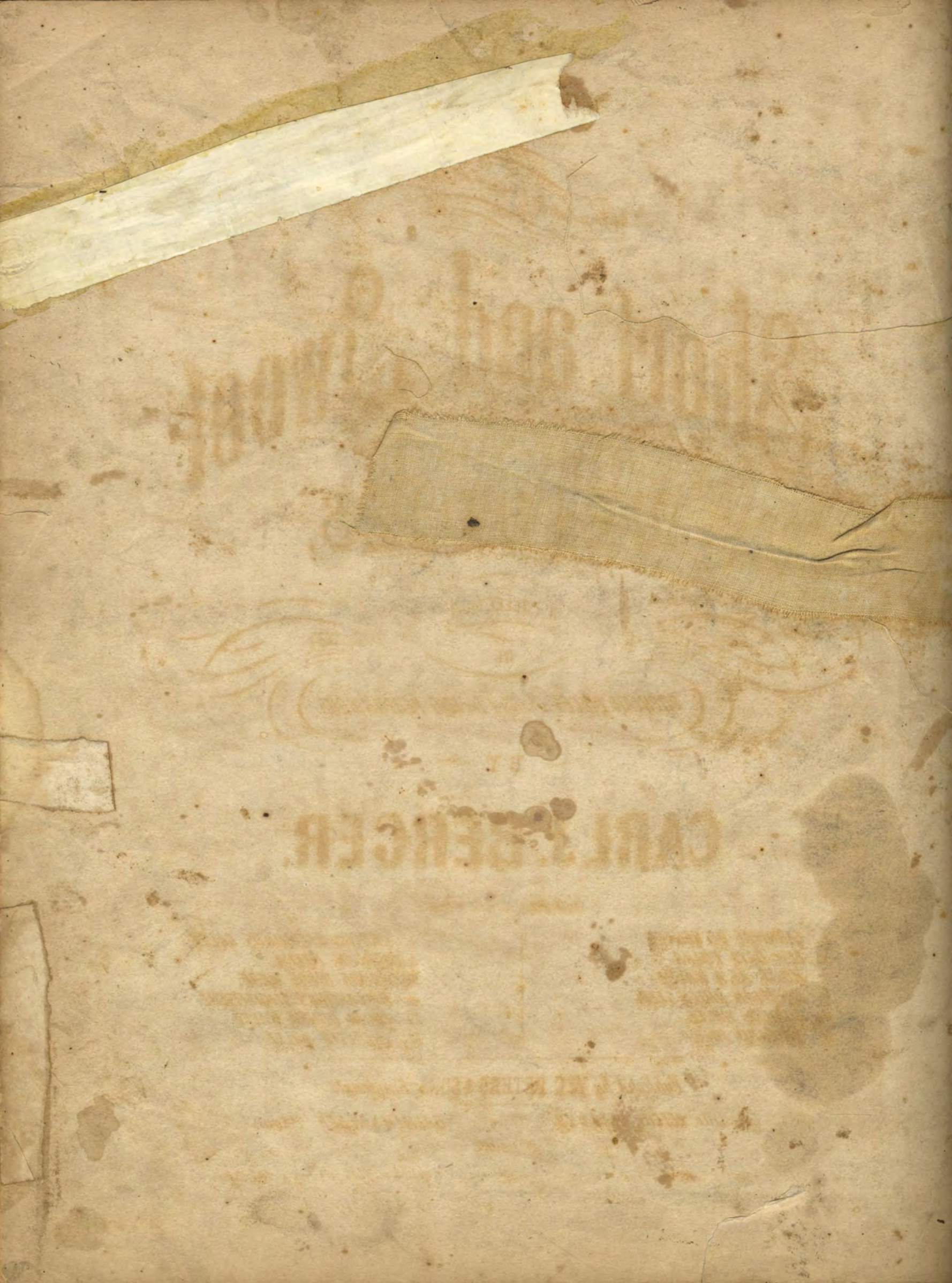














To the Misses Gertrude A. Clarkson, and Maria L. Hammeken.

# Short and Sweet MELODIES.

A COLLECTION

OF

POPULAR PIECES arranged for TWO PERFORMERS.

BY

## CARL J. BERGER.

*Nett Price 15 Cts. Each.*

1. CARNIVAL OF VENICE.
3. FEW DAYS POLKA.
5. HOME, AS A WALTZ.
7. RATAPLAN QUICK STEP.
9. AURORA WALTZ.
11. BRIGAND POLKA.

2. CROWN DIAMONDS GALOP.
4. JORDAN POLKA.
6. HOURS THERE WERE.
8. MY DARLING'S SCHOTTISCHE.
10. PRIMA DONNA WALTZ.
12. LUCREZIA WALTZ.

*Published by* W. C. PETERS & SONS *Cincinnati.*

*Louisville.* PETERS, WEBB & CO.

*BALMER & WEBER. St. Louis.*

No 2299

*Entered according to act of Congress in the Year 1885, by W. C. Peters & Sons, in the Clerk's Office, 5th Dist. of State of Ohio.*





## JORDAN POLKA.

N<sup>o</sup>. 4. SHORT AND SWEET MELODIES.

SECONDO.

C. J. BERGER.

PIANO.

The musical score is written for piano and consists of five systems. Each system contains a treble and a bass staff. The treble staff is primarily composed of chords and triplets, while the bass staff features a simple melody with various fingerings (1, 2, 3, 4) and accents (+). The time signature is 2/4, and the key signature has one sharp (F#). The score concludes with a double bar line.



JORDAN POLKA.

N<sup>o</sup> 4. SHORT AND SWEET MELODIES.

C. J. BERGER.

PRIMO.

PIANO.

PIANO.

Handwritten musical score for the piano accompaniment of 'The Rose Tree'. The score is written on two staves, both in 2/4 time. The melody is primarily in the right hand, featuring eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and accents (+). The left hand provides a simple harmonic accompaniment with occasional eighth notes and rests. The score is divided into measures by vertical bar lines.







# ECHOES OF THE PAST

Arranged for **PIANO-FORTE**, by *Wm.*

## ADOLPHE BAUMBACH.

- |                                                    |                                                             |
|----------------------------------------------------|-------------------------------------------------------------|
| No. 1. CHARITY. . . . .                            | No. 51. NO, NE'ER CAN THY HOME BE MINE. . . . .             |
| 2. HOME, SWEET HOME. . . . .                       | 52. OLD ARM CHAIR. . . . .                                  |
| 3. HEAR ME, NORMA. . . . .                         | 53. OLD CABIN HOME. . . . .                                 |
| 4. DEAREST SPOT ON EARTH TO ME IS HOME. . . . .    | 54. OH, SUMMER NIGHT. . . . .                               |
| 5. EVENING SONG TO THE VIRGIN. . . . .             | 55. PLEYEL'S HYMN. . . . .                                  |
| 6. ERIN IS MY HOME. . . . .                        | 56. PESTAL'S FAVORITE MELODY. . . . .                       |
| 7. DUNBARTON'S BONNIE DELL. . . . .                | 57. ROSE OF ALLANDALE. . . . .                              |
| 8. O COME, MAIDENS, COME. . . . .                  | 58. SHELLS OF OCEAN. . . . .                                |
| 9. PRAYER IN "MOSES." . . . .                      | 59. MARSEILLES HYMN. . . . .                                |
| 10. HARK! THE VESPER HYMN IS STEALING. . . . .     | 60. MARY OF ARGYLE. . . . .                                 |
| 11. CHEER, BOYS, CHEER. . . . .                    | 61. THOU ART GONE FROM MY GAZE. . . . .                     |
| 12. O DOLCE CONCENTO. . . . .                      | 62. WAIT FOR THE WAGGON. . . . .                            |
| 13. CONSCRIPT'S DEPARTURE. . . . .                 | 63. YANKEE DOODLE AND HAIL COLUMBIA. . . . .                |
| 14. COMIN' THRO' THE RYE. . . . .                  | 64. WHEN THE SWALLOWS HOMEWARD FLY. . . . .                 |
| 15. ROCHESTER SCHOTTISCHE. . . . .                 | 65. WHAT'S A' THE STEER KIMMER. . . . .                     |
| 16. BLANCHE ALPEN. . . . .                         | 66. SOLDIER'S JOY AND BONNIE DOON. . . . .                  |
| 17. BLUE BELLS OF SCOTLAND. . . . .                | 67. LE DESIR WALTZ. . . . .                                 |
| 18. ARABY'S DAUGHTER. . . . .                      | 68. BEETHOVEN'S DREAM. . . . .                              |
| 19. ANNIE LAWRIE. . . . .                          | 69. AZALIA POLKA. . . . .                                   |
| 20. THOU REIGN'ST IN THIS BOSOM. . . . .           | 70. STORM GALLOP. . . . .                                   |
| 21. OLD ROSIN THE BOW. . . . .                     | 71. JENNY LIND POLKA. . . . .                               |
| 22. AULD ROBIN GRAY. . . . .                       | 72. LEONORE POLKA. . . . .                                  |
| 23. AULD LANG SYNE. . . . .                        | 73. SONTAG POLKA. . . . .                                   |
| 24. IRISH EMIGRANT'S LAMENT. . . . .               | 74. MERRY MOUNTAIN MAID. . . . .                            |
| 25. A WET SHEET AND A FLOWING SEA. . . . .         | 75. JOHN ANDERSON MY JOE. . . . .                           |
| 26. BEAUTIFUL VENICE. . . . .                      | 76. OFT IN THE STILLY NIGHT. . . . .                        |
| 27. I'M A MERRY ZINGARA. . . . .                   | 77. ROY'S WIFE OF ALDIVALLOCH. . . . .                      |
| 28. I LOVE THE MERRY SUNSHINE. . . . .             | 78. I'D OFFER THEE THIS HAND OF MINE. . . . .               |
| 29. IT IS BETTER TO LAUGH THAN BE SIGHING. . . . . | 79. HARP THAT ONCE THRO' TARA'S HALLS. . . . .              |
| 30. KATY DARLING. . . . .                          | 80. GERTRUDE'S DREAM WALTZ. . . . .                         |
| 31. KITTY CLYDE. . . . .                           | 81. DAWN WALTZ. . . . .                                     |
| 32. LAST ROSE OF SUMMER. . . . .                   | 82. MORNING STAR WALTZ. . . . .                             |
| 33. LITTLE GIPSY JANE. . . . .                     | 83. EVENING STAR WALTZ. . . . .                             |
| 34. LAST WALTZ OF A LUNATIC. . . . .               | 84. SOUNDS FROM HOME WALTZ. . . . .                         |
| 35. MAKE ME NO GAUDY CHAPLET. . . . .              | 85. WEBER'S LAST WALTZ. . . . .                             |
| 36. ON! BOYS, ON! . . . . .                        | 86. AURORA WALTZ. . . . .                                   |
| 37. NOW MAN THE SHIP. . . . .                      | 87. MERRY SLEIGH-RIDE WALTZ. . . . .                        |
| 38. 'TIS MIDNIGHT HOUR. . . . .                    | 88. CARNIVAL OF VENICE. . . . .                             |
| 39. GOOD NEWS FROM HOME. . . . .                   | 89. RORY O'MORE AND POP GOES THE WEAZEL. . . . .            |
| 40. EVER OF THEE. . . . .                          | 90. BRIGHTEST EYES GALLOP. . . . .                          |
| 41. MARY BLANE. . . . .                            | 91. BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS. . . . . |
| 42. STOP DAT KNOCKING AT DE DOOR. . . . .          | 92. KATHLEEN MAVOURNEEN. . . . .                            |
| 43. GUM TREE CANOE. . . . .                        | 93. COLUMBIA, THE GEM OF THE OCEAN. . . . .                 |
| 44. SPANISH RETREAT. . . . .                       | 94. STAR SPANGLED BANNER. . . . .                           |
| 45. BREAKFAST-BELL POLKA. . . . .                  | 95. SPIRIT WALTZ AND BUY A BROOM WALTZ. . . . .             |
| 46. DINNER-BELL POLKA. . . . .                     | 96. COLLEGE HORNPIPE AND MONEY MUSK. . . . .                |
| 47. SUPPER-BELL POLKA. . . . .                     | 97. FISHER'S HORNPIPE AND HULL'S VICTORY. . . . .           |
| 48. LEONORA WALTZ. . . . .                         | 98. BOWLD SOGER BOY AND SPEED THE PLOUGH. . . . .           |
| 49. SILVER LAKE WALTZ. . . . .                     | 99. THE CHEAT AND KINLOCK. . . . .                          |
| 50. KITTY TYRRELL. . . . .                         | 100. HIGHLAND FLING AND CAMPBELL'S ARE COMING. . . . .      |

BOSTON:

Published by **RUSSELL & TOLMAN**, 291 Washington St.

Entered according to Act of Congress, in 1860, by RUSSELL & TOLMAN, in the Clerk's office of the District Court of Mass.



ROBERTSON & SONS



## ROCHESTER SCHOTTISCH.

ECHOES OF THE PAST №.15.

A. BAUMBACH.

**PIANO.**

The musical score is written for piano and consists of four systems of music. The first system is marked 'PIANO.' and includes a 'Ped.' instruction. The second system also includes a 'Ped.' instruction. The third system includes 'ff Ped.', 'p', and 'ff Ped.' markings. The fourth system includes first and second endings. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.





First system of musical notation, featuring treble and bass staves. The treble staff contains a series of eighth-note chords with accents. The bass staff contains a series of eighth-note chords. Pedal points (Ped.) are indicated below the bass staff in the first and fifth measures. A double bar line is present after the third measure.



Second system of musical notation, featuring treble and bass staves. The treble staff contains a series of eighth-note chords with accents. The bass staff contains a series of eighth-note chords. Pedal points (Ped.) are indicated below the bass staff in the first and fifth measures. A double bar line is present after the third measure, with the word "Fine." written above it. The system concludes with a final measure containing a treble staff with a series of eighth-note chords and a bass staff with a series of eighth-note chords.

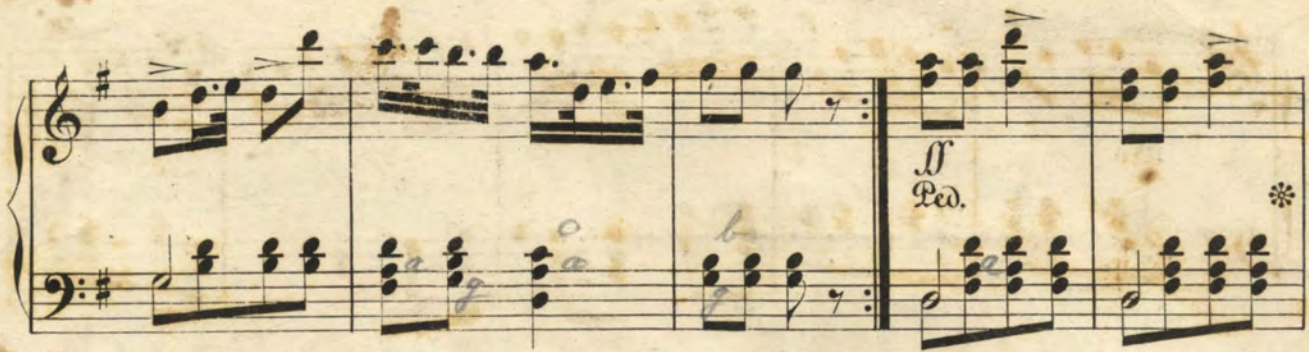


Third system of musical notation, featuring treble and bass staves. The treble staff contains a series of eighth-note chords with accents. The bass staff contains a series of eighth-note chords. Pedal points (Ped.) are indicated below the bass staff in the first and third measures. A double bar line is present after the third measure. The system concludes with a final measure containing a treble staff with a series of eighth-note chords and a bass staff with a series of eighth-note chords.



Fourth system of musical notation, featuring treble and bass staves. The treble staff contains a series of eighth-note chords with accents. The bass staff contains a series of eighth-note chords. Pedal points (Ped.) are indicated below the bass staff in the first and fifth measures. A double bar line is present after the third measure.







ROSE THORNS

JULIUS ROBERT

|   |              |
|---|--------------|
| 1 | ROSE CUTTING |
| 2 | ROSE CUTTING |
| 3 | ROSE CUTTING |
| 4 | ROSE CUTTING |
| 5 | ROSE CUTTING |
| 6 | ROSE CUTTING |

MADE IN AUSTRIA



# ROSES WITHOUT THORNS

*A Collection of Favorite*

*POLKAS, SCHOTTISCHES, &c.*

BY  
**JULIUS BECHT.**

- |                          |                           |
|--------------------------|---------------------------|
| 1 ROSE QUEEN POLKA.      | 2 DAMASK ROSE SCHOTTISCH. |
| 3 CHINA ROSE SCHOTTISCH. | 4 WHITE ROSE POLKA.       |
| 5 MOSS ROSE POLKA.       | 6 ROSE BUD SCHOTTISCH.    |
| 7 MONTHLY ROSE POLKA.    | 8 JAPAN ROSE POLKA.       |
| 9 ACACIA GALLOP.         | 10 MAY ROSE GALLOP.       |

2½

*Published by W. C. PETERS & SONS, Cincinnati.*

Entered according to Act of Congress in the year 1859 by W. C. Peters & Sons, in the Clerk's Office of the Southern District Court of Ohio.



# CHINA ROSE SCHOTTISCH

OP. 100

1875

The image shows several staves of musical notation, which are extremely faint and difficult to read. The notation appears to be a form of musical shorthand or a very light print of a score. There are approximately six staves visible, each containing several measures of music. The notes and symbols are barely discernible against the aged, yellowed paper.

Verlag von C. F. Peters, Leipzig



# CHINA ROSE SCHOTTISCH.

3

N<sup>o</sup> 3. ROSES WITHOUT THORNS.

JULIUS BECHT.

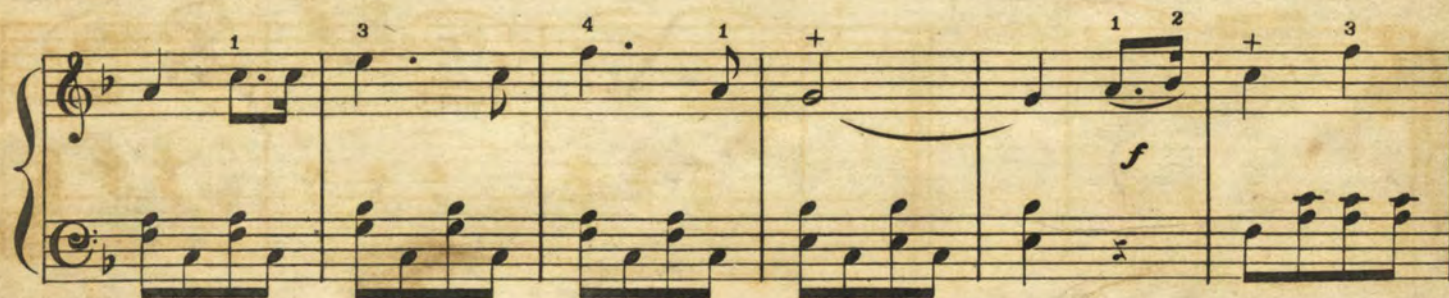
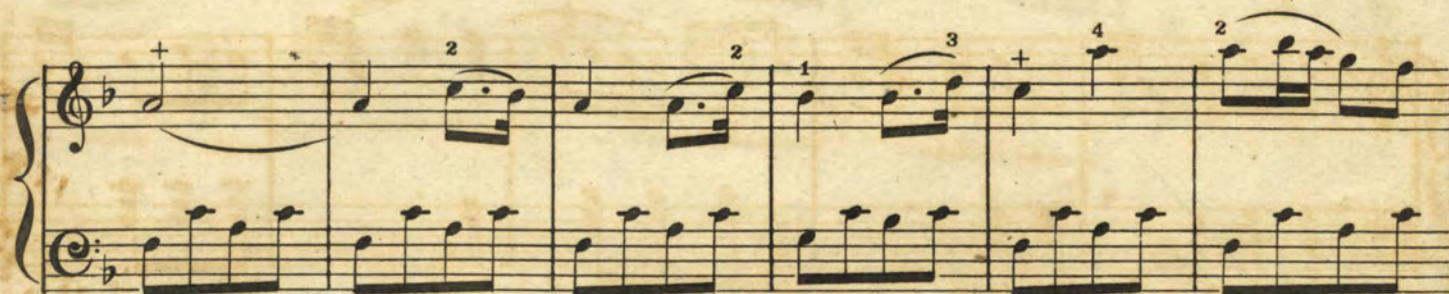
SCHOTTISCH.

The musical score is written for piano and consists of five systems. The first system is marked 'p' (piano). The second system has a repeat sign and a 'f' (forte) marking. The third system is in the key of D major. The fourth system has a repeat sign and a 'p' (piano) marking. The fifth system ends with a double bar line. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

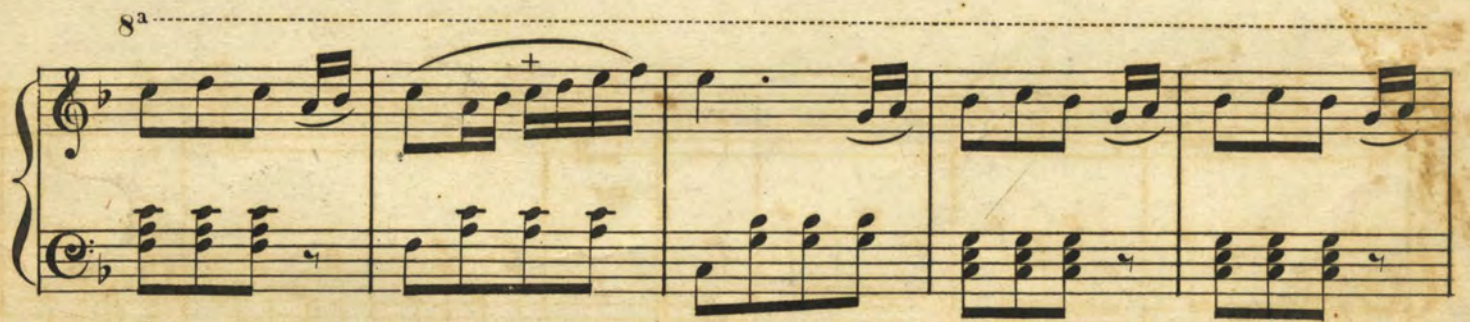
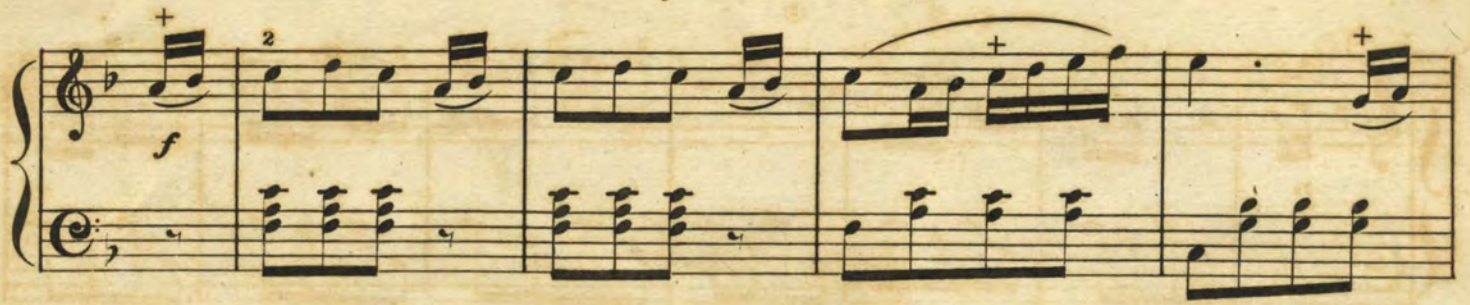
3079. 3.

Entered according to Act of Congress in the year 1859, by W.C. Peters & Sons, in the Clerk's Office of the Southern District Court of Ohio.















# PRIZE BANNER QUICK STEP.



Composed for the  
**Piano Forte.**

BY

**D. H. HASKELL.**

BOSTON.

Published by **OLIVER DITSON & CO.** 277 Washington St.

C. C. CLAPP & CO.

S. T. GORDON

TRUAX & BALDWIN

BECK & LAWTON

Boston

N. York

Cinn.

Philada.

Entered according to act of Congress in the year 1857 by O. Ditson & Co. in the Clerk's Office of the District Court of Mass.



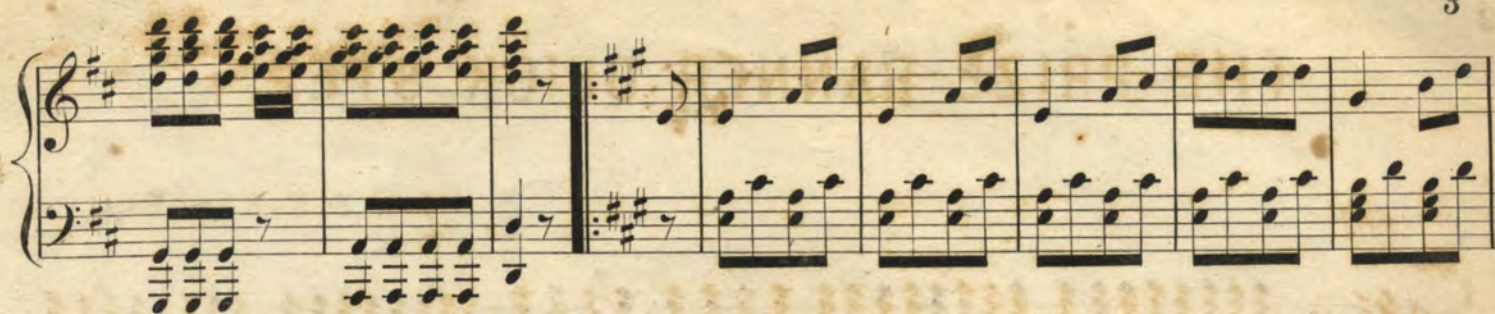
## THE PRIZE BANNER QUICK STEP.

D. H. HASKELL.

1. 2. 2nd. time & va.

1. 2. loco.

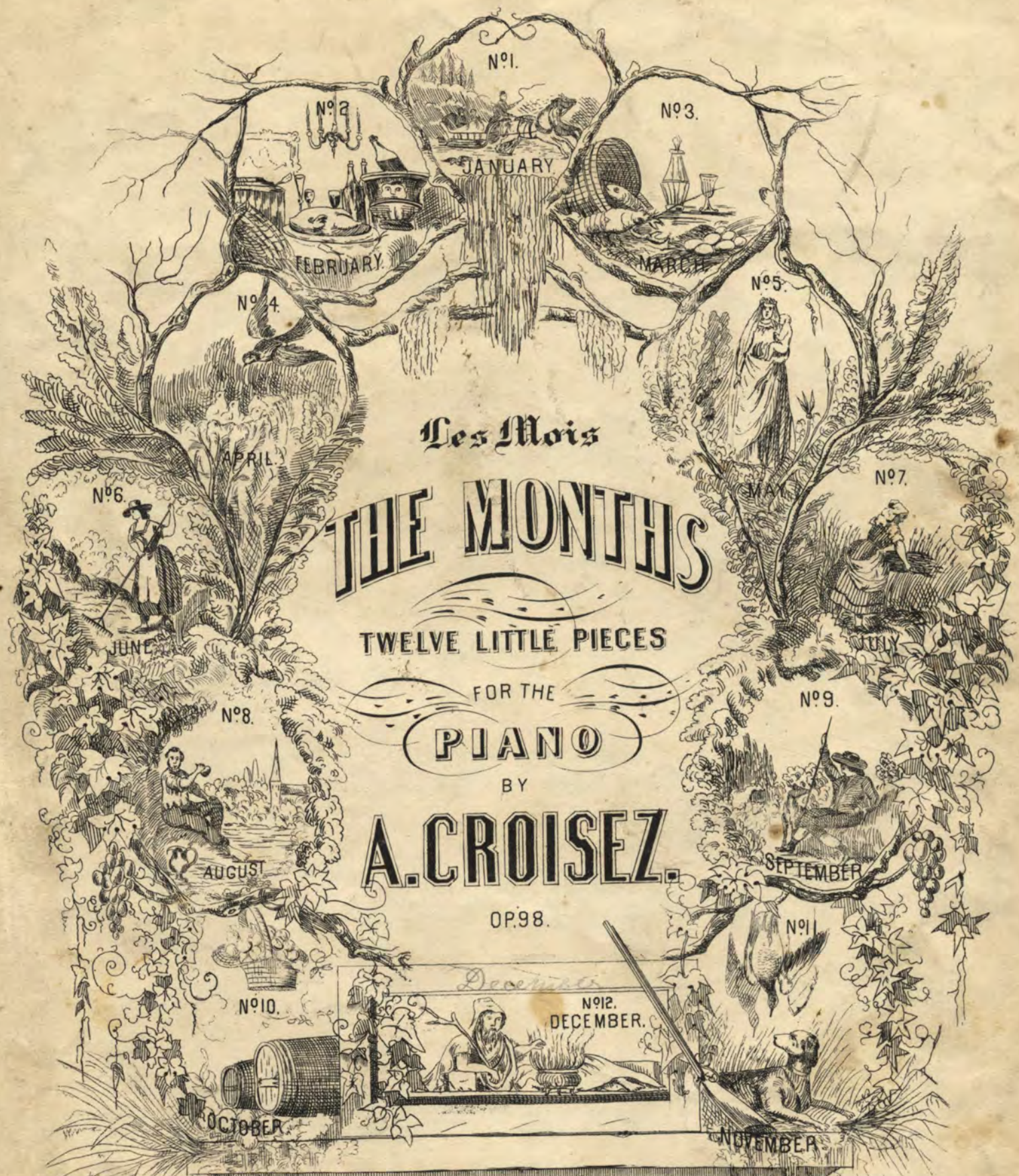












Les Mois

# THE MONTHS

TWELVE LITTLE PIECES

FOR THE

PIANO

BY

## A. CROISEZ.

OP. 98.

NEW YORK Published by FIRTH, POND & CO.  
547 Broadway.

Wakelam NY

Boston.  
O. DITSON & CO.

Cincinnati.  
C. Y. FONDA.

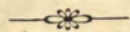
Pittsburgh  
H. KLEBER & BRO.







# JULY

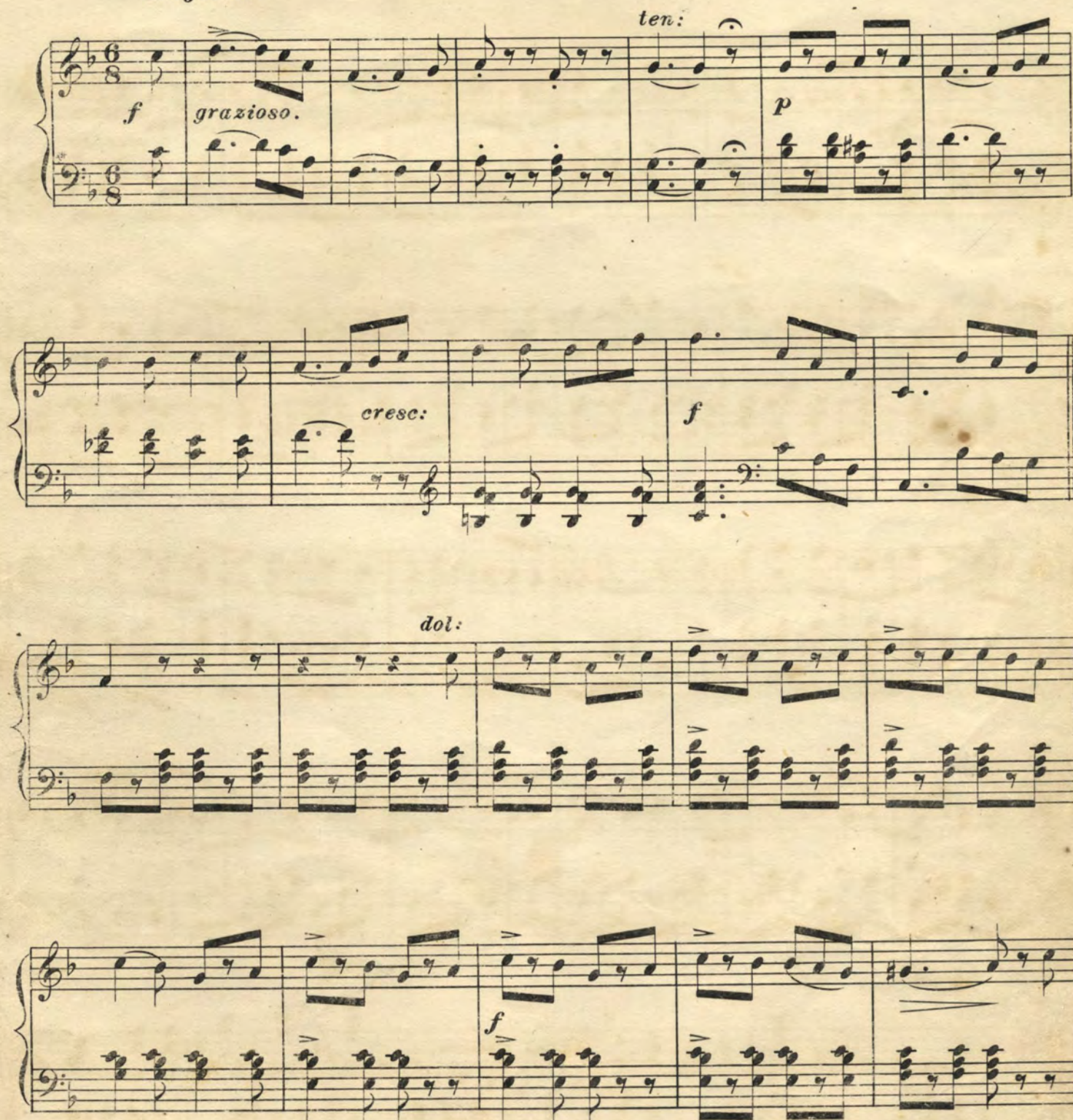


Nº 7.  
THE MONTHS.

## BARCAROLLE.

A. CROISEZ.

*Allegretto.*



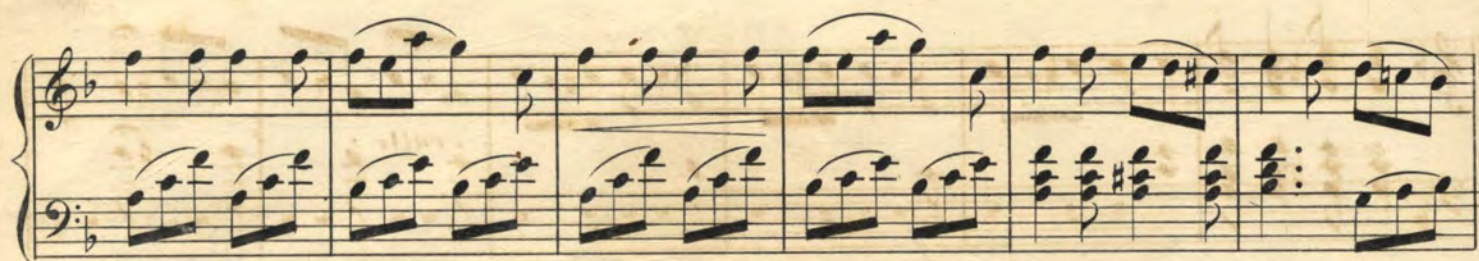
*f* *grazioso.* *p* *ten:*

*cresc:* *f*

*dol:*

*f*







First system of musical notation, featuring a treble and bass staff. The music includes chords and melodic lines. A *rall:* marking is present above the bass staff in the fifth measure.

*a tempo.*

Second system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations. A *f* marking is present above the bass staff in the sixth measure.

Third system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations.

Fourth system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations.

Fifth system of musical notation, continuing the piece. It features a treble and bass staff with various musical notations. A *f cresc.* marking is present above the bass staff in the sixth measure.

Sixth system of musical notation, concluding the piece. It features a treble and bass staff with various musical notations. A *ff* marking is present above the bass staff in the second measure.







Respectfully dedicated to  
MISS CALLIE STANSBERRY.

# WINNER'S

## PLAIN AND FANCY COTILLONS.

SELECTED AND ARRANGED FOR THE

PIC-NIC SET.

SEPTIMUS

The Music of these Cotillons is arranged in an easy and practical manner, and the Figures are in their appropriate places. The Cotillons are designed for Social Hops or Parlor Dances.

### TOPSEY SET.—containing

Wake Up, Jake,  
Widow Bedott,  
Uncle Ned,  
Kitty Tirrell,  
Courtsey Cotillon (FANCY).

### PIC-NIC SET.—containing

Annie Laurie,  
Ben Bolt,  
Over the Summer Sea,  
Cheer Boys, cheer,  
Sociable Cotillon (FANCY).

### TIP TOP SET.—containing

In Happy Moments,  
Il Travatore,  
Stampede Cotillon,  
No, ne'er can thy home be mine  
Cauliflower Cotillon (FANCY).

### YANKEE SET.—containing

Right and Left,  
Forward Two,  
Right hand across,  
Break-down Jig,  
Basket Cotillon (FANCY).

### MEDLEY SET.—containing

Wait for the Wagon,  
Keemo Kimo,  
Pop goes the Weasel,  
Few Days,  
Villikens and Dinah,  
Jordan,  
Coquette Cotillon.

PRICE, 25 CENTS PER SET.

Published by W. C. PETERS AND SONS, Cincinnati, O.

New York:  
WM. HALL & SON.

St. Louis:  
BALMER & WEBER.

New York:  
W. M. PETERS.

Entered according to Act of Congress, in the year 1857, by W. C. PETERS & SONS, in the Clerk's Office  
of the Southern District Court of Ohio.



# WINNER'S PLAIN & FANCY COTILLIONS.

MEDLEY SET.

The figure of the Introduction should not be called until it is played the second time.

## WAIT FOR THE WAGON.

Introduction.

Gallop

Right & left

Chassé

Ladies chain

2783. 4.

Play twice finish at ☺



# FEW DAYS & KEMO KIMO.

3

## Introduction.

N<sup>o</sup> 2.

Balancé.

Forward two.

*f*

Balancé.

Forward two.

8<sup>a</sup>

*f*



# VILLIKINS & POP GOES THE WEASEL.

Introduction.

N<sup>o</sup> 3.

Forward 4. Right & left.

Right hand across.

Balancé change places.

Forward two, back to back

D.C.

Play 4 times finish at ☺

## JORDAN.

Introduction.

N<sup>o</sup> 4.

Balancé all.



Forward.

Play 4 times.

COQUETTE, Fancy Dance.

N<sup>o</sup> 5. Introduction.

All Balance & turn partners.

First Lady to the right.

First Lady opposite.

First Lady to the left.

Repeat until each one has lead off.



# THE OPERA AT HOME.

## CONTENTS.

|                                          | PAGE.                       |                                        | PAGE.                        |
|------------------------------------------|-----------------------------|----------------------------------------|------------------------------|
| Adieu! my happy home                     | From Masaniello, 165        | Now with grief no longer bending       | From Cinderella, 52          |
| Ah! canst thou bid me smother            | Leonora, 127                | Oh! fortune, in thy frown              | Leonora, 141                 |
| Ah! doomed Maiden                        | Leonora, 133                | Oh! I remember                         | Amilie, or the Love Test, 7  |
| Ah! do n't mingle                        | Sonnambula, 196             | O lady! have I sought too boldly       | Leonora, 147                 |
| Ah! I have sighed to rest                | Trovatore, 218              | O moment! too enchanting               | Leonora, 145                 |
| As I view now these scenes so charming   | Sonnambula, 191             | O rest thee! babe                      | Guy Mannering, 122           |
| A soldier's life                         | Bohemian Girl, 18           | O summer night, (Serenade)             | Don Pasquale, 236            |
| Ask me not why                           | Child of Regiment, 222      | O what delight!                        | Bohemian Girl, 47            |
| Barcarolle                               | Daughter St. Mark, 63       | O what hopes at their hight!           | Daughter St. Mark, 69        |
| Barcarolle                               | Fra Diavolo, 104            | O whisper what thou feelest            | Crown Diamonds, 240          |
| Behold how brightly breaks the morn      | Masaniello, 167             | Once a king there chanced to be        | Cinderella, 56               |
| Beneath cool shades reposing             | The Postillion, 183         | On yonder rock reclining               | Fra Diavolo, 106             |
| Be this moment the brightest, (Duett)    | Dau. St. Mark, 61           | Pity for one in childhood torn         | Bohemian Girl, 43            |
| Caledonia, native land                   | Guy Mannering, 114          | Pirates' chorus, "ever be happy"       | Enchantress, 86              |
| Cease, sweet content                     | Guy Mannering, 116          | Proudly and wide my standard flies     | Fra Diavolo, 109             |
| Child of the regiment                    | Fille du Regiment, 222      | Return to me, ah! brother dear         | Leonora, 151                 |
| Chorus of Gipsies                        | Bohemian Girl, 24           | Robert, O my beloved!                  | Robert le Diable, 244        |
| Come with the Gipsy Bride, (Song)        | Bohemian Girl, 33           | Scenes that are brightest              | Maritana, 159                |
| Come with the Gipsy's Bride, (Chorus)    | Bohemian Girl, 24           | See at your feet a suppliant one       | Bohemian Girl, 41            |
| Do not mingle one human feeling          | Sonnambula, 196             | Serenade                               | Don Pasquale, 236            |
| Drinking song and chorus                 | Zampa, 204                  | She is seen where vapors of morn arise | Enchantress, 89              |
| Drinking song                            | Lucrezia Borgia, 251        | She loves him!                         | Enchantress, 91              |
| Drin. g song                             | Traviata, 225               | Silence! the lady moon, (Chorus)       | Bohemian Girl, 26            |
| Echo duett                               | Guy Mannering, 118          | Since that first happy day             | Daughter St. Mark, 72        |
| Ever be happy, (Pirates' chorus)         | Enchantress, 86             | Skies of unclouded night               | Masaniello, 174              |
| Fair land of Poland                      | Bohemian Girl, 45           | Sounds so joyful                       | Sonnambula, 200              |
| Farewell to the mountain                 | Mountain Sylph, 180         | Song of the Enchantress                | Enchantress, 93              |
| First fond lines that love has traced    | Bohemian Girl, 35           | Soldiers' life                         | Bohemian Girl, 18            |
| Friends, draw near and hear my story     | Postillion, 185             | Song of the Pirate                     | Zampa, 212                   |
| Gaily thro' life                         | Traviata, 225               | Still so gently o'er me stealing       | Sonnambula, 202              |
| Gipsy Girl's triumph, (Finale)           | Bohemian Girl, 47           | Suppliant one                          | Bohemian Girl, 41            |
| Gipsies' chorus                          | Bohemian Girl, 24           | Sweet sleep, the wounded bosom healing | Masaniello, 177              |
| Go forget, why should sorrow, etc.       | Don Giovanni, 229           | Swift as the flash                     | Cinderella, 58               |
| Gondolier, fond passion's slave          | Fra Diavolo, 104            | Then you'll remember me                | Bohemian Girl, 37            |
| Gondolier, to wind and wave              | Daughter St. Mark, 63       | There is a flower that bloometh        | Maritana, 161                |
| Happy days of life are o'er              | Enchantress, 82             | There's sunlight in heaven             | Daughter St. Mark, 74        |
| Hark! o'er the stilly night              | Masaniello, 170             | This world hath no allurements left    | Enchantress, 95              |
| Heart bowed down                         | Bohemian Girl, 39           | 'T is sad to leave our fatherland      | Bohemian Girl, 20            |
| Hear me, Norma, (Duett)                  | Norma, 231                  | To love thee night and day, love       | Guy Mannering, 124           |
| Hymn to the Madonna                      | Zampa, 206                  | Tower scene                            | Trovatore, 218               |
| I dreamt I dwelt in Marble Halls         | Bohemian Girl, 29           | Wedding chorus as a song               | Daughter St. Mark, 76        |
| I love her!                              | Enchantress, 84             | We may be happy yet                    | Daughter St. Mark, 78        |
| In happy moments                         | Maritana, 153               | What is the spell                      | Amilie, or the Love Test, 11 |
| It is better to laugh than be sighing    | Lucrezia Borgia, 251        | When all around our path is dreary     | Daughter St. Mark, 80        |
| It was a Knight                          | Maritana, 155               | When slumbers' pinions o'er me play    | Enchantress, 84              |
| Lady Moon, (Chorus)                      | Bohemian Girl, 26           | When the fair land of Poland           | Bohemian Girl, 45            |
| Lovely maiden, hear me!                  | Zampa, 208                  | When the morning first dawns           | Amilie, or Love Test, 15     |
| Morning, its sweets are flinging         | Cinderella, 49              | When this enchantment I behold         | Enchantress, 97              |
| My bark, which o'er the tide, Barcarolle | Dau. St. Mark, 65           | Who has not heard o'er vale and hill   | Enchantress, 99              |
| My boyhood's home                        | Amilie, or the Love Test, 3 | Why shrink from me                     | Zampa, 214                   |
| My presence still in calm or storm       | Enchantress, 93             | With your little wife                  | Postillion, 188              |
| My treasured friends                     | Zampa, 210                  | Wound upon thy arm                     | Bohemian Girl, 3             |
| My sister dear                           | Masaniello, 172             | Yes! let me like a soldier die         | Maritana, 163                |
| Ne'er let the heart for sorrow grieve    | Bohemian Girl, 22           | Young Agnes! beauteous flower          | Fra Diavolo, 112             |
| No! blame her not                        | Leonora, 139                | Young Alice                            | Zampa, 216                   |
| Now time has proved thee false           | Daughter St. Mark, 67       | Young Nadir                            | Enchantress, 101             |

Price \$5. Elegantly Bound in Cloth, Full Gilt. Mailed Free of Postage.







# GERTRUDE'S DREAM WALTZ

COMPOSED FOR THE

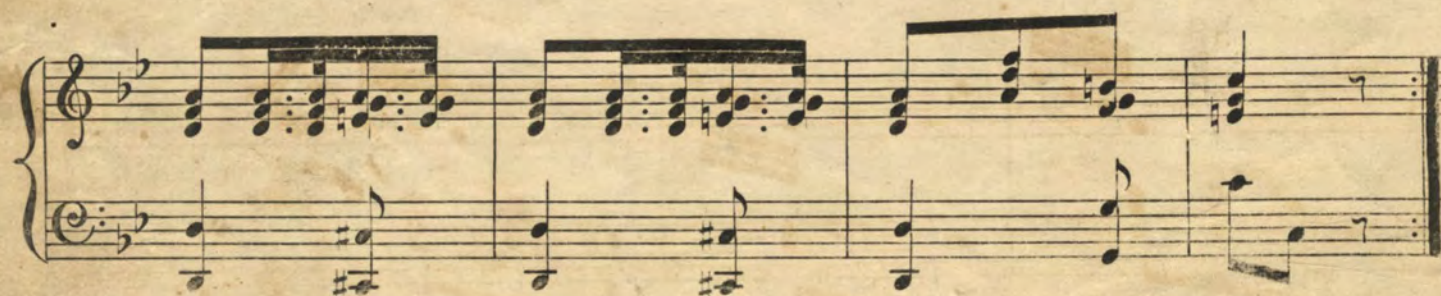
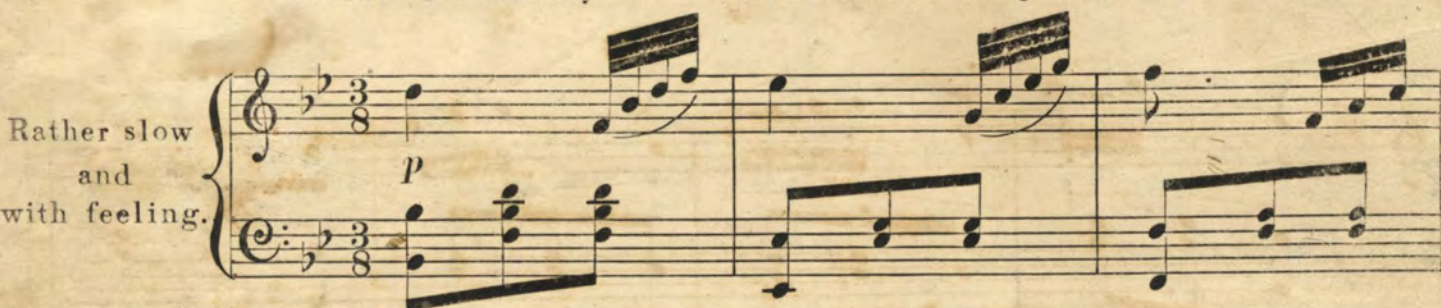
PIANO FORTE

BY

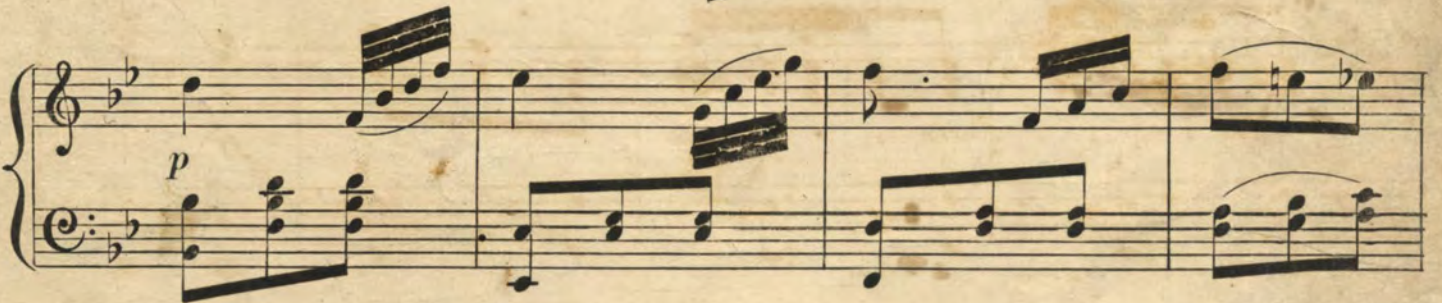
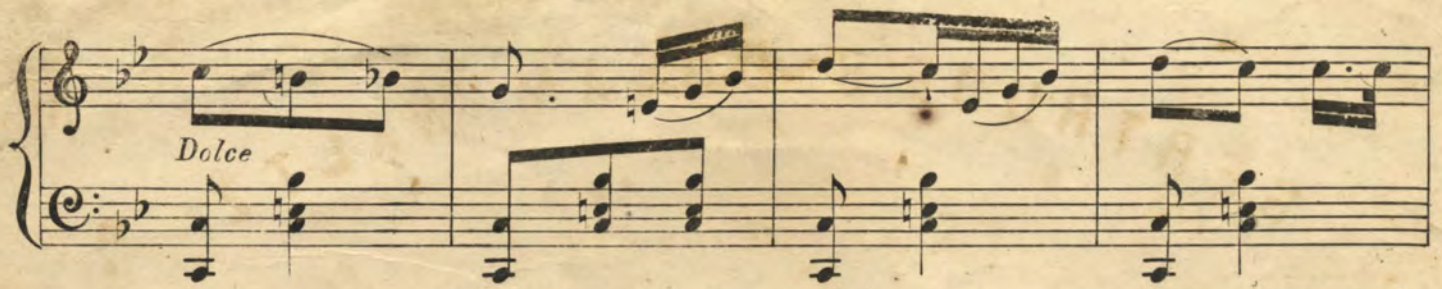
L. V. BEETHOVEN.

BOSTON: Published by OLIVER DITSON 115 Washington St.

Rather slow  
and  
with feeling.

















# YOUNG PUPIL'S FIRST CALOP

Composed by

FRANCIS H. BROWN.

New York Published by FIRTH, POND & CO. N<sup>o</sup> 547 Broadway.

ANDANTE.





Handwritten musical score for a piece titled "Quidor En". The score is written on five systems of grand staves (treble and bass clef). The first system has a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various note values, rests, and fingerings. The second system continues the piece. The third system features a "sua" marking above the staff. The fourth system begins with a "s" marking and a repeat sign. The fifth system is divided into two endings: "1st Ending" and "2nd Ending". The piece concludes with a double bar line.



Handwritten mathematical notes on aged, stained paper. The text is written in a cursive script and includes several lines of calculations and equations, some of which are crossed out or corrected. The visible text includes:

$6$   
 $7$   
 $8$   
 $9$   
 $10$   
 $11$   
 $12$   
 $13$   
 $14$   
 $15$   
 $16$   
 $17$   
 $18$   
 $19$   
 $20$   
 $21$   
 $22$   
 $23$   
 $24$   
 $25$   
 $26$   
 $27$   
 $28$   
 $29$   
 $30$   
 $31$   
 $32$   
 $33$   
 $34$   
 $35$   
 $36$   
 $37$   
 $38$   
 $39$   
 $40$   
 $41$   
 $42$   
 $43$   
 $44$   
 $45$   
 $46$   
 $47$   
 $48$   
 $49$   
 $50$   
 $51$   
 $52$   
 $53$   
 $54$   
 $55$   
 $56$   
 $57$   
 $58$   
 $59$   
 $60$   
 $61$   
 $62$   
 $63$   
 $64$   
 $65$   
 $66$   
 $67$   
 $68$   
 $69$   
 $70$   
 $71$   
 $72$   
 $73$   
 $74$   
 $75$   
 $76$   
 $77$   
 $78$   
 $79$   
 $80$   
 $81$   
 $82$   
 $83$   
 $84$   
 $85$   
 $86$   
 $87$   
 $88$   
 $89$   
 $90$   
 $91$   
 $92$   
 $93$   
 $94$   
 $95$   
 $96$   
 $97$   
 $98$   
 $99$   
 $100$